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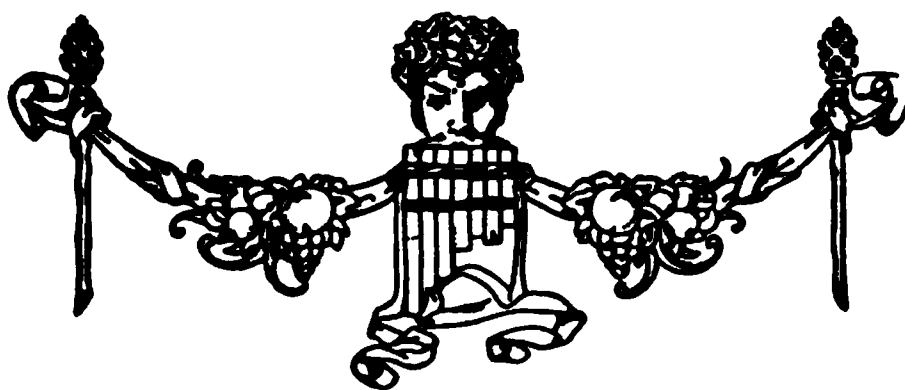
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The Aeolian Pipe-Organ and its Music



The Aeolian Company
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THE AEOLIAN PIPE-ORGAN AND ITS MUSIC

NO TIME in the history of music has the Organ received so much attention as at the present day, or won so much general appreciation on the part of all lovers of dignified and elevating music. That this appreciation is on the increase is evidenced by the continued demand for high-class instruments for private residences. Over one thousand Aeolian Pipe-Organs have already been installed in homes throughout America and Europe.

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Master arrangements of ancient and modern scores have been made for the Aeolian Pipe-Organ by men representing the highest artistic standard in music, including: Felix Weingartner, Berlin; Felix Mottl, Munich; Arturo Vigna, Milan; Gustav F. Kogel, Frankfurt; Alfred Hertz, New York; Walter Damrosch, Harry Rowe Shelley, Wallace Goodrich, Archer Gibson, Samuel P. Warren and

others. In addition to these master arrangements, some of the most distinguished musicians are composing especially for the Aeolian Pipe-Organ. Notable among these stand Engelbert Humperdinck, Moritz Moszkowski, Camille Saint-Saens, Victor Herbert and Edwin H. Lemare.

To remove all difficulties from the way of the performer in producing the correct tonal effects, The Aeolian Company has also devised a system of simple and easily understood registration marks, whereby the performer is directed at each stage of the music as to which stops and combinations are required.

CATALOG

ABT, FRANZ.

A *Franz Abt (1819-1885), a composer renowned principally for his songs, was born in Eilenburg, in Prussian Saxony, on December 22, 1819; he died at Wiesbaden, March 31, 1885. His father was a clergyman, and young Franz was destined for the same calling, but he was also given a sound musical education. When his father died, he abandoned the Church and devoted himself exclusively to music. He became conductor at Bernburg and at Zurich, and later associated himself with the court theatre of Brunswick, where he was first conductor. He filled this position until three years before his death. As a composer, Abt is known as the author of about 400 works, mostly "Lieder" of all kinds, and it is in this form of writing that he excelled.*

842 *Schlaf wohl, du süßes Kind*
Gute Nacht, mein herziges Kind

VOCAL

Of this composer it has been written that he "is well known by his numerous songs . . . which betray an easy fluency of invention, couched in pleasing popular forms, but without pretense to depth or individuality."

The present roll contains a Cradle Song and here will be noticed principally the sentimental quality of melody that is so generally appealing. This applies chiefly to the first of the two songs here presented. The first two verses are identical, but in the concluding division there is heard a contrast of mood, and the very end is extremely tender.

The second song—"Gute Nacht"—is also based upon a pleading melody and also has its moments of contrast.

A DAMS, STEPHEN

Stephen Adams (1844—) is the pseudonym of Michael Maybrick, who was born in Liverpool in 1844. He studied organ playing under Best, was a pupil of the Leipzig Conservatory, and devoted himself to vocal study in Milan. He appeared successfully before the public both in England and in this country, as a barytone, singing both in concert and opera; and as a composer of songs he has earned much popularity.

582 *The Holy City*

VOCAL

Originally a song, this composition has so successfully courted public favor that it is to be heard in an almost endless number of arrangements. Presented here as an organ piece, it is entirely successful, as the music lends itself most happily to the expressive powers of this instrument.

About the composition itself there needs but little be said, as it is so universally known and is of such great popularity that it is familiar to almost everyone. But with each repeated hearing the climax seems to reach new stirring sentimental heights—the section referred to being the one that has for an underlying text:

“Jerusalem! Jerusalem! Lift up your gates and sing,
Hosanna in the highest! Hosanna to your King!”

A LBERT, L.

87 *Cherry—Intermezzo*

PIANO

This is one of the popular bits of writing, in which alluring melody and interesting swing of rhythm are so combined as to make captive the listening ear and offer diversion. Its tunefulness is set forth plainly even in the first episode, and this wealth of melodious offering is continued in the second part. Then comes the trio section, where for a time a more majestic mood is assumed, but not by

ALBERT—Continued

any means at the expense of melody. There are several repetitions of the foregoing incidents, and the end is deftly wrought from quotations of the first theme.

A MBROSE, R. S.

978 *One Sweetly Solemn Thought*

VOCAL

This is a popular setting of a well-known text, which needs no word of introduction here. Its appealing melody, rife with sentiment, is heard here to effective advantage. First it is voiced as a flute solo and later the chimes outline the melody with charming effect. Thus is its natural beauty enhanced.

A NCLIFFE, CHARLES

831 *Nights of Gladness—Waltz*

ORCHESTRA

When this English waltz first burst upon our horizon—and it seems to have made its entrance by way of Canada—the public accepted it with much acclaim. It came at a time that is generally described as a “psychological moment,” namely: it had been preceded by rather a dearth of good waltzes, so its entrance into the ken of devotees of dancing was as though it had been planned. Once heard, every dancer became its slave, and the same attraction still holds today, after this waltz has enjoyed tremendous vogue.

Its charm is not far to seek, for a single hearing clearly sets forth its melodious appeal. It is preceded by an introduction based

chiefly upon the main theme, and this introduction prepares the hearer for the mood sentimental, but the first notes of the dancing part proper burst upon the ear with a crash and at once summon the hearer's attention by the brilliancy of the melody and the swing of its fine rhythm. A second episode continues this brilliant mood, and is followed by a repetition of the main melody. Some fine sentimental episodes are now introduced, and after they have exerted their spell, the main, brilliant sections return and conclude this justly popular waltz.

ANDREWS, MARK

Mark Andrews (1875—) was born at Gainsborough, England, March 31, 1875. He studied with Ruck, sub-organist of Rochester Cathedral and became A. R. C. O. at 19. He came to America in 1902, and lives in Montclair, where he is active as organist and director of local choral societies. His compositions include anthems, songs, piano pieces, two organ sonatas, and a cantata.

1018 *Canzonetta* ORGAN

This composition is, as its name implies, of a song-like nature—a graceful melody with a harp-like accompaniment. Mr. Andrews has a gift for melody, shown convincingly in this composition. Tho' in the free organ style, the melody is one that might easily have made an effective violin solo. The work is dedicated to Charles Taylor Ives.

1019 *Sonata in A minor—Even Song* ORGAN

This is the second movement of the composer's Sonata in C minor. The printed music bears the poetic motto:

“Be the day weary, or be the day long
At last it ringeth to evensong.”
—George Herbert.

It might be expected from this that the music would be churchly in character—and that expectation would not be disappointed. In fact as a mood picture it is exquisitely drawn—evening service is beginning, and there is the “peace that passeth all understanding” brooding over all the worshipers. It is musicianly in character, as would be expected from its composer.

ARCADELT, JACOB

A *Jacob Arcadelt (1514-1575) was a famous Flemish composer who lived during the sixteenth century. The dates of his birth and death have not been definitely fixed, but it is surmised that he was born about 1514 and that he died about 1575. He was a maestro in the Papal Chapel, and forsook Rome to accompany the Duc de Guise to Paris, where he died. His compositions are both secular and sacred—mostly madrigals and masses.*

✓ 166 *Ave Maria*

VOCAL

This Ave Maria has been kept before the public notice principally by the Liszt organ transcription, which form has been used as a basis for the present arrangement. Mr. H. E. Krehbiel has said about it: "The Ave Maria is a prayer or form of devotion most copiously used in the Roman Catholic Church to invoke the aid of the Virgin Mary, Mother of Jesus. It is also called the Angelic Salutation, its principal thought being expressed in the words of the angel Gabriel when he brought to the Virgin the tidings of the incarnation as set forth in Luke 1, 28. The use of the salutation as a prayer dates back at least to the eleventh century, and it has inspired innumerable musical compositions, one of the most famous of which is that of Arcadelt. . . . His setting of the 'Ave Maria' is at once one of the simplest, sweetest and most affecting of the many compositions of its kind."

In this number the chimes are heard to great advantage.

ARENSKY, ANTON STEPANOVITCH

A *Anton Arensky (1861—) was born at Novgorod, July 31, 1861. His father, a physician, was a good 'cello player, and his mother was an excellent pianist. He studied composition first with Zikke, and afterward, —in 1879-82—with Rimsky-Korsakoff at the Conservatory in Petrograd, graduating with honor. He was appointed professor of harmony and counterpoint at the Moscow Conservatory in 1882. From 1889 to 1893 he was a member of the "Council of the Synodal School of Church Music" in Moscow, and for seven years was conductor of the Russian Choral Society. In 1894 he became*

director of the Imperial Chapel at Petrograd, where he was succeeded by Smolensky in 1901. He has written three operas, a quantity of Church music, songs and duets, two symphonies, a piano concerto, and over a hundred piano pieces.

1024 *Romance, Op. 42, No. 2*
PIANO

This is a charming, graceful melody, well adapted to organ effects and has proved very popular in its original form.

AUBER, DANIEL FRANÇOIS ESPRIT

A *Daniel F. E. Auber (1782–1871), one of the most prolific of French opera composers, was born at Caen, January 29, 1782, and died in Paris, May 14, 1871. His father mapped out a business career for his son and sent him to London, but the lad's love for music changed all that, for soon he returned to Paris and devoted himself to the study of music. Cherubini was impressed by the youth's talents and took an interest in him. At first Auber's operas did not succeed but he soon found his public and with "Masaniello" achieved fame. Later in life he was elected director of the Paris Conservatoire, succeeding Cherubini, became a member of the Academy and was made Imperial Maitre de Chapelle by Napoleon III.*

879 *The Crown Diamonds—Overture*
OPERATIC

Originally known by its French title "Les Diamans de la Couronne," this favorite opera by Auber was given in English under the title "The Crown Diamonds" and produced in the Princess Theatre, London, in 1844. Among the many operas composed by this famous Frenchman, the work in question and "Le Maçon" are considered his masterpieces, and it has been said of them that in these Auber "rendered the chevaleresque grace, the verve and amorous sweetness of French feeling in a manner both charming and essentially national."

These attributes apply particularly to the present Overture, the instrumental introduction to the opera named—the only possible point of quarrel between listener and commentator being the possible opinion that some of this fine, melodious music is quite Italian in character, more so than really French. Especially

is this the case with the plaintive air of the opening section. The following merry, brisk part is typically French in its gaiety, and the big climax reared in this portion of the Overture is most effective. A second lyric melody is launched and then the light-hearted mood resumed, the composition ending in a brilliant Coda.

867 *Fra Diavolo—Overture*

OPERATIC

It is a matter for discussion among musical big wigs whether "Fra Diavolo" or "La Muette de Portici" is the best opera which came from the pen of this genius, Auber, and no decision has yet been reached; but the great public seems to believe that "Fra Diavolo" is probably better to its liking, hence this is the more popular opera of the two. It is really an opera comique and its full original title was "Fra Diavolo, ou L'Hotellerie de Terracine." The text is by Scribe, and its world premiere was at the Paris Opera Comique on January 28, 1830. A year later London heard its first English version of the opera at the Drury Lane, and since that time it has become a favorite the world over. Here is presented the familiar overture, beginning with the martial drum-beats leading to the spirited march, followed by the fanfare and brilliant ending. Typically Auberian, this fine music is a delight even to jaded ears since it has retained its vivacity and freshness through all these years.

699 *Masaniello—Overture*

OPERATIC

Although generally known as "Masaniello," the original title of this one of Auber's operas was "La Muette de Portici." The text and libretto were by Scribe and Delavigne, and its first performance occurred in Paris, in 1828. It enjoyed a long and prosperous career in that city. Its English title was "Masaniello, or the Dumb Girl of Portici," under which name it was given in London at the Drury Lane Theatre in 1829.

The music of this opera is said to have recorded the highest flight of Auber's composing genius. It is marked by tremendous bursts of passionate utterance, described as "violent passions of excited popular fury;" and a curious bit of history in connection with this stirring work is that it played a role in the revolutionary events of that restive period, the riots in Brussels in 1830 beginning after a performance of this opera.

These qualities of elemental fury, contrasted with episodes of sentimental tenderness and others of overwhelming brilliancy are uppermost in this effective overture.

405 *Zanetta—Overture*

OPERATIC

Auber was a most prolific composer of operas, nearly fifty works of this genre standing to his credit, even though most of them are forgotten today. "*Zanetta*" bore for its full title, "*Zanetta, ou Il Ne Faut Pas Jouer Avec Le Feu*"—"Zanetta, or Never Play with Fire." It was a three-act opera comique, the libretto of which was written by Scribe and St. Georges. Its first performance occurred in Paris at the Opera Comique, May 18, 1840. Nine years later it was given for the first time in London, in French and under its original title.

The music of this overture is interestingly alive rhythmically, and its flow of melody is spontaneous and pleasing. It is lyrically attractive in some of its themes, while the finale of the overture is dashing in its brilliant swirl.

A VILES, J.

707 *La Media Noche*

ORCHESTRA

Typically Spanish, both in cast of melody and swing of rhythm, is this pleasing composition, whose title has been translated as "At Midnight." The main body of this Mexican piece of dance music—resembling a Tango in character—is preceded by an introduction that is laden with sentiment. Now is heard the principal theme, suggestive of some tender serenade, so charged is the melody with the qualities usually associated with moonlight and love. This mood prevails throughout, continuing to the tender close.

BACH, JOHANN SEBASTIAN

Johann Sebastian Bach (1685-1750) was probably the greatest of all musicians. When Schumann wrote of Bach that he was the man "to whom music owes almost as great a debt as a religion owes its founder," he expressed critical praise and sane estimate of Bach's position in the art of music. Bach's music is not alone enduring, but also is growing in mightiness from day to day.

412 *Christmas Oratorio—Pastoral Symphony*

ORCHESTRA

Arranged by W. T. Best

Bach's Christmas Oratorio is built of six sections, and was designed to be performed on the three days of Christmas and also on New Year's Day, New Year's Sunday and the festival of the Epiphany in the Leipzig churches. This was the original purpose and scheme of performance, but in more recent times it has had performance oftener at oratorio festivals and on special occasions than on the holy days designated above. The Pastoral Symphony prefaces Part II of the Christmas Oratorio, the part that is meant for performance on the second day of the festival of Christmas. This Symphony is meant to picture the night watch of the shepherds, and it has occasionally been called, "Shepherd's Music." It has been commented upon as follows: "Silvered by the silent moonlight, earth seems to sleep in the lap of peace, in token of the universal rest this night should have initiated."

180 *Fantasia in G-Minor*

ORGAN

Many interpreters think of Bach as wanting in emotional power, as representing "pure" intellect in music. Undoubtedly some of his less important work can be so construed—but not his great works. Anyone who has listened to an adequate performance of the St. Matthew Passion, the Christmas Oratorio, the best of the Church Cantatas (most of which are utterly unknown to the average music lover) can testify to the wealth of emotional expression, ranging from tenderness to majestic solemnity, to be found in Bach's vocal works. And the organ works are, many of them, just as much charged with "temperament" (to use an often abused word) as many of the "clavier" pieces. In this great Fantasia, Bach sounds the note of exultant freedom. His fancy is unleashed and he wanders his own free course as though he were improvising. Here is a work that is almost rhapsodic in its impetuosity. These tremendous recitatives—like the proclamation of some giant—and these towering climaxes must upset the notion of cut-and-dried music in the minds of most listeners. Here is an emotional sweep that is terrific, and it would seem that no fair-minded audience could escape its influence.

182 *Fugue in G-Minor*

ORGAN

To refer to this monumental Fugue as one of Bach's greatest

BACH—Continued

specimens of writing in this form has become something of a habit that has led to taking the colossal qualities of this work for granted somewhat, and this has sometimes had the influence of robbing the listener of acute attention when this work was being performed. This is a pity, for the work is far too great ever to slight it by a single instant of inattention. The subject, first of all, is a wonderful one and the handling of it is nothing short of amazing to a musician. But quite above all this musicianship there rises the impression created by the whole, the impression of cathedral greatness, of rearing arches—despite the sweep and height of which the tracery is of exquisite beauty. At no time is this music pedantic. Here—as well as in the *Fantasia*—is represented Bach, the emotionalist.

✓ 204 *Pastorale in F*
ORGAN

From the first measure of this *Pastorale* to the end is the bucolic mood voiced successfully. The theme selected by the composer carries this mood abroad with the very first hearing of it, and as the piece proceeds the pastoral atmosphere tends but to grow in intensity and conviction. Of the workmanship there need nothing be said, for Bach's name is sufficient guarantee for that.

476 *Prelude and Fugue in A Major*
ORGAN

This *Prelude and Fugue* is a work of great artistic beauty. The *Prelude* begins as with a trumpet call, and upon this opening figure the composer has based his *Prelude*, elaborating and juggling, tossing it from one voice to another with extraordinary mastery and effectiveness. Philipp Spitta, the eminent Bach biographer, has the following to say about the *Fugue* that follows this *Prelude*: "The *Fugue* is quite unique among Bach's organ pieces; contrary to the conditions of the instrument, as it would seem, he has given it something of a peculiarly feminine character, and this runs through every thread of it with pure depth of feeling. Broken harmonies in the counterpoint, soft sixths and passages of thirds, breathe into it something of the temper of the G-major aria in the cantata 'Walk in the Way of Faith'; the playful suggestions of stretto are quite delightful, till at last one is fully developed with infinite grace. From bar 153 the feeling acquires a wonderful intensity; the counterpoint seems to cling in a loving embrace to the theme, which from bar 161 appears again in smiling beauty."

362 *Prelude in C Minor, No. 7*

WELL-TEMPERED CLAVIER

Bach's "Wohltemperirtes Klavier" is a collection of forty-eight Preludes and Fugues written—as the composer voiced it—"for the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement." These compositions have become classic. Of the collection has truly been written that it "will long survive our generation; it will stand as long as the foundations of art endure on which Bach built." The listener must realize the verity of this statement when hearing this famously beautiful Prelude, with its noble manner and its glorious theme.

364 *Fugue in C Minor, No. 7*

WELL-TEMPERED CLAVIER

This Fugue is the complement to the Prelude to be found on Roll 362. There is little need of calling the hearer's attention to the somber beauties of this work, or to the classic chasteness of its outline and its wonderful musicianly cleverness and mastery. All these points speak for themselves, and above all will the listener be impressed by the emotional intensity of this work.

34 *Prelude in C (Ave Maria, see Gounod)*

WELL-TEMPERED CLAVIER

198 *Sixth English Suite—Gavotte and Musette*

CLAVIER

Bach composed six English Suites for the Clavier. Exactly why they were called English Suites is not determined with certainty, for there is nothing of the English character about these compositions. The most plausible explanation is that these six Suites were composed for some Englishman of high standing—thus at least runs trustworthy tradition. This Gavotte and its Musette are interesting examples of suite movements—a form which Bach perfected. The Gavotte has for its subject a very attractive theme that, despite its loveliness, is of great determination, while the Musette is of gentler character, its mild beauties flashing forth demurely over the usual drone bass that is employed in compositions of this class.

222 *Suite in D—Gavotte*

ORCHESTRA

This movement from one of Bach's four orchestral suites shows the composer's wonderful powers applied to writing music of the

dance. The gavotte was originally a French dance and it is surmised that its name was derived from the Gavots, inhabitants of the *pays de Gap*, in Dauphine. In the instance of this Gavotte, Bach has used a particularly lively theme of exceeding charm and grace, and he has presented it in his own inimitable way. It is music of extraordinary delightfulness.

✓ 224 *Suite in D—Air*

ORCHESTRA

The Suite in D is one of the four compositions of its kind composed for the orchestra. It had been lost to the world for a century or more when Mendelssohn discovered it and brought it out in a revised form at a Gewandhaus concert in Leipsic in 1838. This number is popularly known as "Bach's air for the G string" though not so written by the composer.

It would seem that nobility in music could scarcely find more sincere utterance than it does in this air. In addition to the beauties of the melody itself there is to be reckoned the stately course of the bass, which casts over it all a wonderful dignity. In admiring this Air so universally the public has chosen not only one of Bach's most beautiful bits of composing, but also one of the most appealing melodies in existence.

1139 *Sonata in E—Gavotte*

VIOLIN

Bach transcribed and retranscribed so much of his work that it is often impossible to be certain which form was the original. One of the movements of the Violin Sonata in D Minor, a fugue, for instance, also exists for the organ. There are six so-called sonatas (the "sonata-form" was not then definitely established) for violin solo, without accompaniment, though some of the movements exist in a fuller form. Schumann has written piano accompaniments throughout for the six violin sonatas. Spitta speaks of this, from the Sixth Sonata, as a "Gavotte in Rondo form, with its rollicking merriment, a genuine piece of fun in the style of the older Bachs." By "rondo form" is meant the continually recurring first subject, which in this case occurs five times, not counting the first immediate repetition.

572 *Toccata and Fugue in D Minor*

ORGAN

Called the "Doric" Toccata and Fugue and originally composed for organ, this composition has been made known to a larger public by a piano transcription made by Carl Tausig. Here, however,

the music is presented in its original form and upon the noble instrument for which it was composed.

It is difficult to speak in moderate terms of praise of this master-work which begins with a dramatic statement that immediately summons to attention the listener's interest. Then is heard the main figure of the Toccata, a restless figure with a constantly reiterated note. Recitatives and passages of highly imaginative quality punctuate the course of the Toccata. Now appears the Fugue, its main melody also a dramatic figure and this is then developed and dwelt upon as Bach alone knew how to develop a fugue figure, stimulating the hearer's interest with every new phase of the work and attaining a big climax that is stirring in its effect. Near the close the composition assumes the character of a fantasia and concludes in impressive chords.

138 *Toccata in F*

ORGAN

This Toccata is probably the most famous composition of its kind composed for the organ. So magnificent is its greatness that it has tempted one transcriber to make an arrangement of it for the full orchestra, which huge frame its wonderful musical contents fully fills. The gigantic energy of the theme itself, the heroic interruption to the energetic rush by the massive chords, the thundering out of the theme by the basses—all these points tend to stamp this Toccata as one of the mightiest preludes ever composed.

444 *Trio Sonata in E-flat*

PEDAL CLAVIER

This is one of a set of six sonatas written by Bach to be used in the completion of the education, as an organist, of his eldest son, Wilhelm Friedemann. The term Trio Sonata, here employed, is explained by the fact that these works were originally written—as the original manuscript states—for the pedal clavier with two manuals; and Spitta, the well-known Bach biographer, declares that the title, "Organ Sonata," so commonly used, is a misnomer. This set of works was produced some time between 1722 and 1727—in the prime of the composer's life.

The present E-flat Sonata is in three movements—two fast and one slow, all contained on this roll—and which are definitely separated from each other and are contrasting in character. Both the first and the last movements are full of energy and life, while the slow movement is of almost religious fervency and of extreme simplicity.

✓ 73I *Two Chorale Preludes*
Kyrie Eleison (for Chimes)
Passion Chorale

ORGAN

The Chorales are the hymns of the German Reformed Church, and their use as foundation for the cantatas and motets, as well as for pieces for the organ, had much to do with the development of the distinctive style of art which found its culmination in Bach. At first their melodies were used in the polyphonic style common to the ecclesiastical music of the earlier period, but their application was restricted so long as the melody was interwoven with the other polyphonic voices. In 1568, Dr. Lucas Osiander published fifty hymns and psalms arranged "so that the congregation may join in singing them." This meant that the melody was moved to the top voice and given the dominance which it has in modern hymns. The chorales were, and to some extent still are, sung in Germany in a style strongly resembling the old Puritan habit of "lining" or "deaconing" out, a pause being made between the lines. These pauses the German organists filled with organ interludes, and thus there grew up the chorale prelude for the organ, of which these two are specimens. The opening number, in the original German, "Erbarm dich mein, O Herre Gott," presents a novel arrangement, the theme being intoned entirely by the Chimes. This theme is of classic simplicity, but of exalted beauty and is very effective against a clearly marked pulsating accompaniment. The Passion Chorale "Herzlich tut mich verlangen" is amongst the most admired of German Protestantism and illustrates the origin of many of them. It was originally a secular love-song, and as such appeared in a collection of compositions by Hans Leo Hassler, published in Nuremberg in 1601. It is also well known by still another text, "O Sacred Head now Wounded," and occurs no less than six times in Bach's "Passion According to St. Matthew."

BACHE, F. E.

229 *Cradle Song*
 ORGAN

(This roll also includes "Christmas Bells," by Neils W. Gade).

The "Cradle Song," the second of the two selections included in this roll, is based upon a tender, lulling melody in which the chimes mark the swaying rhythm and thus heighten the effect of this delightful music, the chief charm of which is its fine simplicity.

BACHMANN, GEORGES

Georges Bachmann (1848–1894). There is but a meager record available of this composer. He is known as the author of a vast number of piano pieces, many of which have won popularity among lovers of salon music. He was born about 1848 and died in Paris in 1894.

529 *Les Sylphes*

PIANO

This is a familiar piano composition, a waltz that commanded the admiration of the older generation of music lovers. That its charms are by no means dormant is proven by the present effective organ arrangement, for here this music sounds fascinating in its lilt and brilliantly effective. It is a delightful bit of writing, bearing the stamp of grace and the quality of tunefulness in every bar.

B AIRSTOW, EDWARD D.

797 *Nocturne in D Flat*

ORGAN

An impassioned theme forms the basis of this interesting Nocturne. This engrossing melody is voiced at first above a simple accompaniment, and then it is heard as though sighed by the 'cello, which latter presentation adds immeasurably to the sentimental effect of this theme. Having thus established the mood of sentiment, the composer provides contrast by a rather sombre, dramatic episode, and this in turn leads to a repetition of the initial theme after which the Nocturne goes tenderly to its close.

B ALFE, MICHAEL WILLIAM

Michael William Balfe (1808–1870), one of the most popular of British composers, was born in Dublin, May 15, 1880. After early instruction he played violin in the orchestra of the Drury Lane Theatre, and also earned a livelihood by singing. He then went to Italy to study composition and singing, and at Milan his first ballet was produced. He filled engagements as a baritone both in Italy and France,

and returning to England when he was still under thirty began a brilliant career as opera composer. The most famous of all his works is "The Bohemian Girl," which met with tremendous success in England and on the Continent. At the age of fifty-six he retired to his country seat, Rowney Abbey, in Hertfordshire, where he died in 1870.

527 *Bohemian Girl—Selections*

OPERATIC

Balfe's three-act grand opera, "The Bohemian Girl," was first produced in London, at Her Majesty's Theatre, November 27, 1843. And it still lives, although the better part of a century has passed over its tuneful head. Nearly every opera-loving country has paid homage to this melodious work—Germany, Austria, France and, of course, this country. In fact, New York heard the work within a year after its London premiere, namely, in 1844.

The libretto, by Alfred Bunn, is familiar to all, and so, too, is this music, which now scarcely calls for detailed treatment. The present selection is carefully chosen and skillfully arranged, and it includes, after the introduction, the following numbers: "Happy and light of heart," sung by Arline and chorus in the second act; "March of the Austrian soldiers," from the opening act; the familiar Romance, sung by Arline, "I Dreamt That I Dwelt in Marble Halls;" the Gypsy Chorus, the Count's aria, "The Heart Bowed Down," and, for an ending, the finale of the opera, sung by Arline and chorus, "Oh, What Full Delight."

333 *The Bohemian Girl—*

Then You'll Remember Me

OPERATIC

This well-known cavatina occurs in the third act of Balfe's familiar opera. In this scene Arline, having been restored to her father's castle, Thaddeus, the Polish outcast, comes to assure her of his love. This sentiment is appealingly expressed in the present solo, the words of which begin "When other lips and other hearts," and conclude in the refrain, "Then you'll remember me." The music is too well known to call for further description.

BARGIEL, WOLDEMAR

Woldemar Bargiel (1828–1897) was the stepbrother of Robert Schumann's wife, his mother having been the divorced wife of Friedrich Wieck. As the son of a music teacher he began the study of music early; at eighteen, on the

advice of Robert Schumann, he attended the Leipzig Conservatory, and upon leaving this school began teaching music. As a professor of music he held various positions at conservatories in Cologne, Amsterdam and, finally, the Berlin Royal Hochschule. He ranks high among the list of German composers, being regarded as a disciple of Schumann.

446 *Suite in G Minor, Op. 31. Marcia Fantastica* PIANO

This *Marcia Fantastica* begins with a simple melody that has almost the tinge of plaintiveness. Modestly voiced at first, it rises to a climax, after which it again dies out. Then comes a second incident that is sprightly, after which the first incident returns. So the two alternate to the close, the ending being interesting in its jesting reference to first one theme and then the other. About it all there is great charm and also an alluring quaintness.

BARNBY, JOSEPH

Sir Joseph Barnby (1838–1896), renowned as a conductor, composer and organist, was born in York, England, August 12, 1838, of a musical family, and as a child entered the York Minster Choir. He went to London to study music, and became organist to St. Michaels and St. James the Less. Later he became conductor of the Royal Albert Hall Choral Society, succeeding Gounod. He held many important positions, and was knighted in 1892. As a composer he is known by a great many works, widely differing in variety.

✓ 680 *Sweet and Low* VOCAL

The composer calls his setting of Tennyson's graceful lines a Lullaby. The text is familiar:

"Sweet and low, sweet and low, wind of the western sea,
Low, low, breathe and blow, wind of the western sea.
Over the rolling waters go,
Come from the dying moon and blow,
Blow him again to me,
While my little one, while my pretty one, sleeps."

Barnby's music is sentimental as well as melodious, and carries the burden of the text most gracefully.

BATISTE, ÉDOUARD

Édouard Batiste (1820–1876) was a French Organist—Parisian by birth. He was a pupil of the famous Paris Conservatoire, at which institution he afterward reigned as a professor. Batiste also held the important posts as organist at the Paris church, St. Nicholas-des-Champs and later, at St. Eustache.

928 *Communion in E, Op. 29, No. 3b* ORGAN

Suggestive of the pastoral in character is the main idea of this Communion, and the mood of the beginning is graciously charming. This theme is made the subject of development, and then a brilliant contrasting section appears, veering the mood completely. After this the return to the simple opening section—which is then repeated—sounds all the more welcome, and the composition goes tenderly to its close.

92 *Communion in G* ORGAN

About an inspired melody the composer has built this Communion music. The theme is not very elaborate, and it would appear that the composer calculated its effectiveness to lie just in its appealing qualities, which are indubitably great. Batiste varies the treatment of this theme, embracing it with ornamental figures that serve but to heighten its pristine charm; yet whatever fancy or tonal decorations he indulges in he is careful to keep the outline of this enchanting melody free from any intrusion that might tend to mar its inherent effectiveness in the slightest. After having displayed his theme in different settings the composer concludes in the gentlest manner possible—a fit ending for so fine a bit of writing.

786 *Offertoire in A-flat, Op. 23, No. 2* ORGAN

Of the many excellent organ pieces composed by this well-known musician, this Offertoire occupies a place among the favorites. The reason is plain to hear, for the opening andante is based upon a melody that immediately attracts the listener. As an interruption, and by way of contrast, there appears a florid section after which the slow movement resumes. Then is heard an episode that is folklike in character, and with this are heard references to the theme of the opening part. The conclusion is effectively planned, and the effect of the entire composition is that of an undeniably dainty bit of writing.

724 *Offertoire in E-flat*
ORGAN

Here the keynote of the mood expressed is brilliancy. The principal theme is martial and it is Italian in its fiery surge. This melody stamps the entire writing by its frankness, and the composer deals with it at length and elaborately. He develops it fugally and employs this opportunity for achieving a climax. So, too, is the closing section marked by the same imposing spirit.

944 *Offertoire in F, Op. 29, No. 3a*
ORGAN

This Offertoire, an unusually effective composition, is built upon a rather pompous bass theme which gains in importance as the music proceeds. The composer loses no opportunity to impress the forcefulness of this theme upon the listener, and soon he achieves a climax of imposing dignity. After this the original theme is once more presented to the hearing, again voiced in the bass, but its brilliancy heightened by full chords that mark the course of the melody. The conclusion is quite in the same mood as the preceding section, and the work goes to its close in a stirring manner.

730 *Offertoire in F, Op. 36, No. 1*
ORGAN

The introduction to this Offertoire is decidedly bucolic. It consists of a series of calls, as upon a shepherd's pipe, and these are repeated sufficiently often to impress the pastoral mood upon the listener. Then the composer abandons this mood entirely and lapses unreservedly into that of sentiment. A theme of graceful and regular outline is now brought to hearing and this, during the course of the incident, assumes the proportions of a great climax. With this the work ends, its final mood being quite opposite in character from the one in which the composition began.

284 *Offertoire de Ste. Cecile in C Minor*
ORGAN

With an impetuously ascending scale and a crashing of decisive chords this Offertoire makes its beginning. This energetic figure compels the attention of the listener immediately, but its effectiveness increases with every repetition, and the composer relies upon it several times. The agitation of this beginning increases with every repetition of this figure. Only once is there a lull in this fury of emotion. Suddenly the mood veers, and now a singing andante

BATISTE—Continued

theme is heard. Here the gentleness and repose are admirable and the melody itself is most gracious. Hardly is this section concluded when the fiery allegro is heard again. And with mounting brilliancy this episode concludes this effective Offertoire.

60 *Offertoire de Ste. Cecile in D*

ORGAN

Batiste is known as a composer of excellent organ music. This Offertoire easily proves his claim to such distinction. It begins heroically with a clearly defined bass theme, which leads shortly to a brisk and interesting allegro. The true beauty of the work, however, is of greatest moment when next a bright song theme enters. This is of exquisite charm and is cleverly voiced in a most effective manner. After it the brisk, restive episode occurs again, and then with a most brilliant march movement the Offertoire concludes imposingly.

BEETHOVEN, LUDWIG VAN

Ludwig van Beethoven (1770-1827) was a mighty musician of loftiest originality. He was a Titan, whose name is mentioned reverently among the giants of music. In the strictly classic forms of symphony and sonata, Beethoven has said the last musical word, and it is not without justice that some enthusiasts refer to him as the greatest of all musicians.

751 *Adelaide*

VOCAL

This immortal and familiar song by Beethoven is the best-known composition by the master in this form. Its fine, sentimental quality does not perish with time, its melody is pure in its classic line. If the music is minus the virile, almost brusque surge of the later Beethoven, it atones for this lack by exhibiting a more appealing, sentimental character and gives its hearers a glimpse into the great composer's more tender nature. Here it is presented in an admirably effective arrangement for the Aeolian Pipe-Organ which serves to bring to fullest hearing the real beauty of this heavenly song.

959 *Adieu to the Piano*

PIANO

Published with another, under the group title of "Beethoven's Last Compositions," this melody is known variously by the title under which it is catalogued above and also as "Farewell to the Piano." It should be said, in all frankness, that the authenticity of this composition is doubted by some. Whether this doubt be entirely justified, the naive simplicity of the writing scarcely carries out the belief that this is one of the final bits of inspiration said to have been penned by this immortal composer. Be it authentic or not, it is a lovely melody, Mozartean in its pellucid flow and containing a Trio section of sufficiently marked contrast to set in high relief the charm of the main theme.

✓ 587 *Concerto in E-flat (Emperor), Op. 73*

Adagio—Allegro ma non troppo
(*Second and Third Movements*)

PIANO

Because of its intrinsic greatness and its imposing position among pianoforte concertos this work is commonly known as the "Emperor" Concerto. Beethoven himself had nothing to do with bestowing the title upon this work, which is the last of his five pianoforte concertos, but it is generally known as the "Emperor" Concerto, and is identified by this title more often than by its key signature or opus number.

This work, which is in three movements, of which two appear on this roll, was composed in 1809, but was not publicly performed until two years later, when it was played by a pianist named Friedrich Schneider in Vienna, and was highly praised. Since then it has been in the repertoire of great pianists, and its classic beauties have become famous.

Here are presented two movements, first the Adagio, which is a brief but very beautiful set of variations based upon the melody announced at the beginning of the movement. This entire section is kept in the simplest style, the composer indulging in no florid expressions so common to the variation form, while the melody itself is of heavenly beauty. At the close of this movement there is heard the first intimation of the concluding movement of the concerto, the Rondo, and this main theme is first given out in a tentative manner, as though the composer were feeling his ground. Then with impetuous surge this theme is announced in all its buoyancy, and a second melody is soon introduced, the treatment being in Rondo form, introducing an endless variety of changes and going to its close with tremendous brilliancy.

571 *Coriolanus—Overture*

ORCHESTRA

There are those, among music lovers and critics, who range the present "Coriolanus" Overture at the very front and head of all of the overtures composed by Beethoven. This fact alone will give the unsuspecting reader a definite idea of the comparative greatness of this music. In the minds of many, this music is associated with the "Coriolanus" by Shakespeare, which is an error. It is, it is true, "program music" in a broad sense, but Beethoven based it upon a five-act tragedy by Heinrich Joseph von Collin, scheming this Overture as a musical prelude to the play—according to the title page of the manuscript, which bore the inscription in a mixture of Latin and German to the effect:

"Overture to the tragedy Coriolanus, composed by L. v. Beethoven, 1807."

Coriolanus was a Roman patrician who was banished by his native state and took refuge with the Volscians, whom he then led in war against Rome. He was about to attack that city when the panic-stricken Romans sent out a deputation to plead with him. He refused to hear their plea and prepared to besiege Rome, when another deputation was sent to him. This was composed of Roman matrons and was led by his own mother and wife, the latter with her two children. They conquered the desire for vengeance which raged in the soul of Coriolanus. He withdrew his army, leading them back to their own country, where he lived with them and, when dead many years after, was carried to a hero's tomb.

The music of this famous Overture is so familiar to concert goers and it is so simple in structure that it scarcely stands in need of detailed analysis. Wagner wrote of this tremendous music that he believed it depicted the meeting between Coriolanus and his wife and mother at the gates of Rome. The conclusion of the Overture is supposed to describe the death of Coriolanus.

236 *Egmont—Overture*

ORCHESTRA

In this forceful Overture may be heard an epitome in music of the drama by Goethe, for which Beethoven composed it. Goethe's tragedy deals with Duke Alba's invasion of the Netherlands. Egmont, the favorite hero of the Netherlands, is appealed to for aid by the people; he is in love with Clärchen, and remains strangely inactive in helping his countrymen. He is finally betrayed into treasonable utterances by Alba and is beheaded by the Spanish king. Goethe directed that at the close of the final scene the

musicians should play a triumphal symphony, to indicate that, stirred by events following Egmont's death, the people arose and attained their freedom. It has been suggested that in Beethoven's Overture the various characters and principal incidents are indicated—the opening cry of the oppressed people, the hesitating character of Egmont, the loveliness of Clärchen, the interrupting chords of command, the final agony of the hero, the uprising of the people, and the closing incident of triumph. But without all these guides the music sounds just as great a masterpiece, one of Beethoven's most dramatic overtures.

426 *Leonore—Overture No. 3*

OPERATIC

It is a fact of much historical interest, in the study of music, that Beethoven wrote but a single opera. This was the musical setting of a text adapted from Bouilly's opéra comique, "Leonore, ou l'Amour Conjugal," the adaptation being made by Joseph Sonnleithner and the title translated as "Fidelio, oder die eheliche Liebe" ("Fidelio, or Wedded Love"). When Beethoven's opera was first produced it was known as "Leonore," but later this was changed to "Fidelio," which latter title remains in present use.

For this opera Beethoven wrote four overtures, the three "Leonore" Overtures, Nos. 1, 2 and 3 respectively, and the Overture known as "Fidelio Overture." There is some dispute about the sequence of the three "Leonore" Overtures, which need not be discussed here, as it does not alter the fact that the present one, known as "Leonore No. 3," is by far the most popular and is probably the greatest. Wagner went to the limits of praise when he contended that this Overture presented the dramatic action of the opera much better than did the opera itself; and he concluded his remarks by saying: "This work is no longer an overture, but the most tremendous drama in itself."

The material out of which this Overture is constructed is drawn largely from the opera. There is an introduction which begins with a crash and is followed by a descent through an octave, and this leads to the opening phrases of Florestan's air. Then comes the first theme of the Overture proper, a restless melody, full of strife, and there follows the second theme, a more plaintive one. The development section is elaborate and intricate, and is precipitately halted by the trumpet call, twice sounded and followed each time by Leonore's song of gratitude—an episode taken from the prison scene of the opera. After it there begins the recapitulation and this debouches into a coda in which wild tumult of joy reigns.

621 *Minuet in G*

PIANO

This Minuet is without an opus number, and appears to be an unattached work which lacks further marks of identification save that it is probably one of the most popular writings in this form that have come from this great composer's pen. Great virtuosi of the pianoforte embrace it in their programs, or play it as an encore after a Beethoven group; it has also been arranged for violin and piano, and probably in many more combinations. Always is it welcome—and the reason is not far to seek, since it is one of the most beautiful minuets in existence.

Simplicity is its greatest charm. Its main theme is a simple, pleading melody, slightly darkened by the shadow of melancholy. Its trio section is graced by a more restless movement, and serves admirably to contrast the initial melody. The latter soon returns, and concludes the Minuet, which for its charm and old-world grace is famous.

1192 *Mount of Olives—Hallelujah Chorus*

VOCAL

This is the final chorus from Beethoven's sacred cantata, or short oratorio, "Christ on the Mount of Olives," known in English by the shorter form of the title, the "Mount of Olives." It is really a short "Passion Music," tho' not in conventional form—that is, based on one of the Gospel texts, with hymns interspersed, as in Bach's two extant "Passions." The text has been much criticized as too flippant for such a solemn scene. The work is written for soprano, tenor and bass solos, chorus and orchestra, and was first sung in Vienna, April 5, 1803. F. J. Crowest says of the music that it is "entrancingly beautiful, possessing as it does all the freshness of Beethoven's first style."

G. A. Fischer speaks of it as "reminiscent of Handel and prophetic of Wagner. The Hallelujah Chorus in particular is a magnificent piece of work."

This final chorus is sung by an angelic choir, after the words of Jesus:

"All my pain will soon be over,
My redeeming work be done,
Soon will death and hell be vanquished
And the fight be wholly won."

As it happens the "Hallelujah" of the English translator (Troutbeck) does not occur in the original text, which reads: "Ye worlds, sing thanks and honor to the exalted son of God! Praise him, ye choirs of angels, in holy songs of joy." Nevertheless, the spirit

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is that of the old Hebrew word "hallelujah," and it fits better than any English text. The "reminiscence of Handel" spoken of above is very striking in one passage. As to its being "prophetic of Wagner:" one of the fugal subjects is note for note identical with the subject of one of Bach's organ fugues in C major; and the same identical theme, derived in this case from one of the Mastersingers' melodies, is used by Wagner in "The Mastersingers." In this case the same theme looks both ways. A remarkable coincidence, the same succession of notes used by three giants, Bach, Beethoven and Wagner!

118 *Prometheus—Overture*

ORCHESTRA

"The Men of Prometheus," of which music the Overture is here presented, was Beethoven's only ballet. To a scenario by Salvatore Vigano, Beethoven composed this Overture, an introduction, and sixteen other numbers, and the ballet was performed in Vienna in 1801. With the exception of the Overture this music has long since passed from out of the public's ear, but the Overture lives by its concert performances and still thrives. It is easily a work of great merit. There is displayed in it the Titanic strength of Beethoven, the theme maker. Already is this obvious in the introductory measures of the Overture, where, after a few brusque chords, the loveliest of themes makes its appearance in a stately manner. The Overture proper soon interrupts this with its brisk melody that betrays the abundance of energy so vitally a part of Beethoven's composing characteristic. A second melody soon is added and the fiery swing of the work continues to its very close with brilliancy undiminished.

✓ 755 *Romance in F, Op. 50*

VIOLIN

Beethoven composed two Romances for violin with orchestral accompaniment, the opus numbers being 40 and 50, and both of which were written before this master penned his immortal violin concerto. The present brief description deals with the opus 50, which was published in Vienna in 1805 and which has since become a favorite with violin soloists at orchestral concerts. It is an *Adagio cantabile*, and has the general character of a fine song, its main theme being almost Mozartian in its noble simplicity. While its mood is usually a placid one, at times it merges into the dramatic and its course is occasionally punctuated by florid passages which, while ornate, do not serve to destroy the mood of this beautiful music.

752 *Sonata Op. 2, No. 2, Largo Appassionata*
PIANO

Beethoven's Opus 2 contains three pianoforte sonatas, all dedicated to Joseph Haydn, an artistic tribute to the older musician. They are, naturally, from Beethoven's first period, and the date of their publication was 1796.

The present roll contains the slow movement of the second of these sonatas. It is noble in its mood, and one rather celebrated commentator, Marx, has written of it: "The song is quiet and solemn, like the thoughts of a noble mind alone under the starry firmament. . . ." And then there is a change from major to minor, in the second half of this Largo, which entrance of the minor, he declares, "produces a thrilling emotion, as if words like death and eternity had fallen on the heart."

961 *Sonata, Op. 26—Funeral March*
PIANO

This Funeral March is the third movement of Beethoven's piano sonata Op. 26 and it bears the specific title: "Marcia funebre sulla morte d'un eroe"—"Funeral March at the death of a hero." This impressive composition is regarded by many as being a worthy predecessor to the more famous Funeral March the same composer incorporated in his "Eroica" Symphony.

The Sonata Op. 26 has been frankly criticised as lacking in organic unity, and the presence of the Funeral March has been pointed out to be proof positive of this fact, for it has no connection with any of the other movements. Therefore its present publication as a separate roll is more justified than would be the solitary presentation of almost any other movement from a Beethoven Sonata.

Regarded as a separate and individual composition it fully satisfies the listener for it is moulded upon heroic lines. Its very beginning is tremendously impressive, sounding majestic grief. There is a lightening of mood in the Trio section but immediately after it the main, initial section returns and impresses the hearer once more by its stately message, which is particularly effective in the present transcription for the Aeolian Pipe-Organ.

964 *Sonata Pathétique*
(First Movement)

PIANO

Although this Sonata is among the early writings of this master its contents are marked by profound feeling, and the title "Pathétique" is quite justified. The contents of this, the first movement, have been aptly described: "Here the pathos is deep, earnest pas-

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sion, which, however, does not overstep a certain measure of gravity and dignified deportment." And the description of these contents is further amplified by the remark that the music is "a lifelike picture of manly, earnest, painfully stirred passion."

The listener will easily note for himself the impressive and solemn beauty of the introduction, and the restiveness of the principal theme of the main body of the movement, as well as the beauty of the second principal theme.

The work was published in 1799, and is dedicated to Prince Carl von Lichnowsky.

559 *Sonata—Moonlight*

PIANO

Undoubtedly the best known of all of Beethoven's sonatas, this composition, by reason of its romantic first movement, exerts unusual sentimental appeal. It bears the dedication, "*Alla Dami-gella Giulietta Guicciardi*," and one of his commentators finds in the sonata the mood of disappointed affection.

The first movement, Adagio, with its wonderful, sorrowing theme, is supposed to voice a song of renunciation, while the second movement, Allegretto, is indicative of parting. The last movement, Presto Agitato, is a storm of emotion, leaving the final impression of a "soul purified, freed and saved."

Quite apart from some such idealistic program meaning, this sonata makes appeal as pure music. Criticism has been vouchsafed that it is difficult to reconcile the second movement with the rest of the work, for it truly sounds disappointing after the solemn and sublime majesty of the first movement. But, taken as a whole, this writing is great, a remarkable example of Beethoven in his romantic period.

1045 *Symphony No. 1*

Allegro con Brio (First Movement)

ORCHESTRA

While the form of the Symphony was practically settled by Haydn and Mozart, Beethoven took the form and poured into it such a wealth of melody, such a depth of meaning, such individuality of character, and above all, such a greatness of soul that he will forever rank as the greatest of all symphonists. Most of Beethoven's entire output is in this form, for the symphony is but a sonata for orchestra, and the numerous quartets, trios, and sonatas for piano and for piano and violin, are all sonatas in two or more movements. The date of composition of Beethoven's first sym-

BEETHOVEN—Continued

phony is uncertain (probably 1799), but its first performance was in 1800 in Vienna. At this time he had composed about forty works in the sonata form, of which ten were piano sonatas.

The first movement has an introduction in slow time—*adagio*—in the very first chord of which the composer gave the critics something to talk about. The key of the movement is C—there is a B flat in the opening chord which suggests the key of F. In the twentieth century, with its disregard of all the old conventions, that would not be shocking, but at the end of the eighteenth it was almost criminal.

The *allegro*, after the introduction, is in orthodox sonata form. This may be described, untechnically, as follows: A subject theme in the key of the movement (C major), a second subject in the dominant (G major)—a repetition of the subject matter (nowadays the repeat is generally omitted); then the working out in which the subjects are developed in all sorts of ways with more or less freedom; a recapitulation, in which the subject matter is repeated again, both subjects this time being in the same key. This movement is a particularly easy one to grasp, as the subjects are simple, and the working-out is not over-elaborated.

✓ 1046 *Symphony No. 1*
Andante Cantabile (Second Movement)
ORCHESTRA

All sonatas, whether for orchestra (symphonies) or for piano or other instruments, are in several movements. One of the movements must be in sonata form, already described, but the others may be in any form. The slow movements were often in quite simple forms. This is true in the present case. There are indications in it of the composer's humor—for there is humor in music as well as in literary forms. Unfortunately most people do not understand the language of music well enough to grasp it—for it is well known that one must know a language perfectly to understand a joke in it. The same is true of music.

✓ 1047 *Symphony No. 1*
Menuetto e Trio (Third Movement)
ORCHESTRA

The symphony of Haydn and Mozart had a minuet for its third movement. The minuet, as a stately dance, is the most appropriate for a serious work such as a symphony; altho it may be considered that the symphony, as a cyclic composition in several movements, is a development of the old Suite, which consisted of a number of

dance movements. Beethoven adopted the minuet in his first symphony, but in his second he metamorphosed it into the Scherzo. Even in the first symphony, however, the minuet really is a scherzo, for it is too fast for a real minuet. In the trio occurs what Sir George Grove calls "a delicious dialogue between the wind and the stringed instruments."

1048 *Symphony No. 1*

Finale (Fourth Movement)

ORCHESTRA

The finale of the symphony begins with a short adagio. A curious story is told of this beginning: A conductor of the Musical Society at Halle in 1809 omitted this introduction because he was afraid it would make the audience laugh! It might be compared to the efforts of a fledgling, which finally (at the *allegro molto e vivace*) finds its wings equal to the occasion, and is off. The themes are more like Haydn than those of the earlier movements. Nevertheless the whole movement is full of life and spirit, and was a great favorite when new in spite of serious opposition. A Vienna musical paper in 1805 spoke of it as "a glorious production, showing extraordinary wealth of lovely ideas, used with perfect connection, order, and lucidity."

997 *Symphony No. 2*

Larghetto (Second Movement)

ORCHESTRA

This Symphony was composed in 1802, not long after the completion of the first. The composer was even then beginning to be hard of hearing, and in a letter to his brother, known as "Beethoven's Will" he writes in a tone of despair. Nevertheless he does not allow that mood to appear in the Symphony, which "breathes throughout the spirit of absolute confidence and content."

The Larghetto, in A Major (a movement which was a particular favorite of Franz Schubert), opens exactly like a song written by Bach for the humorous Peasant Cantata, and in the same key. It is probable that this was merely a coincidence, as at that time most of Bach's works were only in manuscript, gathering dust on non-appreciative owners' shelves. The beginning is for strings only—Sir George Grove says the "elegant, indolent beauty" of this movement is lost if taken too fast. All the themes in this movement are characterized by grace and elegance and in developing the themes the ornamentation continually grows richer, more delicate, and more melodious and fanciful.

723 *Symphony No. 3 ("Eroica")*
Marcia Funebre (Second Movement)

ORCHESTRA

It is related about this master symphony that originally the title page of the manuscript bore at the top the word "Buonaparte" and down below "Luigi van Beethoven." One of the composer's contemporaries, Ries, declared that there was nothing more than these two inscriptions on the whole page. At that time—it was composed in 1803—it was evidently Beethoven's intention to let his work serve as a glorification of Bonaparte. But then the conqueror had himself declared Emperor, and at the news of this it is said that Beethoven's wrath was great, for he foresaw that Napoleon would "trample on the rights of men to serve his own ambition." This story is supplemented by a remark credited to Beethoven when Napoleon's death at St. Helena was announced, for he exclaimed:

"Did I not foresee that catastrophe when I wrote the funeral march in the 'Eroica'?"

Extreme simplicity marks this noble movement. Its fine minor theme is accompanied by simple chords that punctuate its martial measures. At first this air is given to the strings, then it is repeated by the oboe, is developed and succeeded by a second pleading melody this time in the major mode; after its development there is a return to the initial minor theme. A fugal treatment is introduced, and at the close of the movement the main theme is heard in fragmentary form.

273 *Symphony No. 3 (Eroica)*
Scherzo (Third Movement)

ORCHESTRA

This is the third movement of the famous "Eroica" Symphony, originally dedicated to Napoleon. When the Symphony was conceived and when Beethoven contemplated its dedication, the composer's admiration for Bonaparte was intense. He looked upon him as a champion of freedom and liberty, and was doubtless inspired by this thought in the writing of the present great work. Napoleon's name appeared on the manuscript title page when news came that he had ascended the throne. In rage Beethoven tore off the title page from the score and trampled it under foot. When the Symphony was published there occurred this reference: "Sinfonia Eroica, composed to celebrate the memory of a great man. . . ."

The Scherzo begins with a few measures of introduction in which both theme and mood are voiced very distinctly, and it will be found that most of the succeeding music of the movement is based upon this incident. An utter change comes with the trio, in which the

horns intone a new theme. Then the initial mood and theme of the Scherzo returns and the movement goes merrily to its close.

1172 *Symphony No. 3 (Eroica)*
Allegro (First Movement)

ORCHESTRA

This symphony was composed in 1803-04; at that time Beethoven thought of Napoleon as an apostle of freedom, and intended this symphony as an expression of his homage to a "Hero." But when Beethoven heard that Napoleon had taken the title of Emperor, he tore the dedication from the title page and said: "After all, then he is nothing but an ordinary mortal! He will trample all the rights of men under foot to indulge his ambition, and will become a greater tyrant than anyone!" The symphony was first performed in December, 1804. Richard Wagner, whose sympathy with, and participation in, the struggle for freedom (in 1849, in Dresden, on account of which he lived in exile for twelve years), enabled him to understand Beethoven as was given to few, has described this symphony in detail. Of it he says (the translation is by William Ashton Ellis):

"In the first place, the designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone work. * * *

"The *First Movement* embraces, as in a glowing furnace, all the emotions of a richly gifted nature in the heyday of unresting youth. Weal and woe, lief and lack, sweetness and sadness, living and longing, riot and revel, daring, defiance, and an ungovernable sense of self, make place for one another so directly, and interlace so closely that, however much we mate each feeling with our own, we can single none of them from out the rest, but our whole interest is given merely to this one, this human being who shews himself brimful of every feeling. Yet all these feelings spring from one main faculty—and that is *Force*. This force is the mainspring of the tone piece."

1173 *Symphony No. 3—(Eroica) Finale*
 ORCHESTRA

Wagner, after describing the tragic grief of the second movement, the buoyant gayety of the third, says:

"These two sides the master now combines in the *Fourth Movement*, to show us finally the man entire, harmoniously at one with

BEETHOVEN—Continued

self, in those emotions where the memory of sorrow becomes itself the shaping force of noble deeds. This closing section is the harvest, the lucid counterpart and commentary of the first. Just as there we saw all human feelings in infinitely varied utterance, now permeating one another, now each in haste repelling each, so here this manifold variety unites to one harmonious close, embracing all these feelings in itself and taking on a grateful plasticness of shape. . . .

Only in the master's tone-speech was the unspeakable to be proclaimed—the thing that words could here but dimly hint at."

156 *Symphony No. 5*

Allegro con brio (First Movement)

ORCHESTRA

About this famous Symphony—probably the most popular of all the classic symphonies—there is little to say that will appear as new to the music lover. So often is it produced and so attentively is it received that it is included among the beloved great compositions by almost everyone to whom the name Beethoven suggests the idea of colossal mastery of music. One can but repeat the paeans of praise that have been sung in behalf of this work and add that upon more intimate acquaintance it yields forth qualities of tender beauty which are as lovable as the greatness of the work is imposing.

Something of a program has been woven about the first movement. The opening phrase is supposed to indicate the rapping of Fate at the portal, and Beethoven has emphasized the importance of this theme by using it an endless number of times during the course of the movement, sometimes indicating it by a mere insistence of its rhythm in the bass. If one accepts this idea of a struggle with Fate, then the entire movement can be explained by incidents of this fierce battle. There are cheerier episodes that lend contrast to the music and hint at the fluctuations of victory over the relentless foe. It is, in all, a movement that imposes its greatness upon the listener at every hearing, quite irrespective of the numerous repetitions it already may have had.

158 *Symphony No. 5*

Andante con moto (Second Movement)

ORCHESTRA

After the turmoil of the preceding movement, with its thunderous proclamations, this Andante comes as a flash of deepest blue in a storm-roiled sky. The movement is made up of a beautiful theme and a set of interesting and exquisitely chiseled variations, the whole so charged with grace and magnificent loveliness that there

BEETHOVEN—Continued

can be absolutely no question about its haunting beauty. Here the giant Beethoven pours out melody with lavish hand, and when, near the close, there is some danger of the listener having become satiated with it, he changes his theme slightly; instead of letting it seek a modest ending as before he drives it upward until it seems "almost to go up into heaven," as one of his ardent admirers so happily and simply has expressed it. At the very ending the quiet mood is summarily dismissed with a rude crash, as though the Titan regretted his exposition of sentiment.

288 *Symphony No. 5*

Scherzo (Third Movement)

ORCHESTRA

This ideally interesting Scherzo begins with a questioning phrase, in the bass, that immediately finds its answer. As though there were some doubt, the question is posed once more, and just as readily is the same answer given. Then comes a rhythmically curt incident of a decided character, and these two episodes are developed with supreme cleverness. After this the trio of the Scherzo makes its appearance with a droll scurrying of the bass; and when this occurs a second time the composer indulges his sense of humor by letting the bass make several false starts before finally it is launched fully on its brisk career. A repetition of the opening section of the Scherzo—with delightful alterations and changes—then ensues, and this leads to one of the most magical passages to be found in all of Beethoven's works. This passage serves to link the Scherzo with the following movement, for there is in the original no pause between the two. From a mysterious *pianissimo* this passage gradually grows in intensity until it finally bursts into the stupendous finale.

290 *Symphony No. 5*

Finale: Allegro (Fourth Movement)

ORCHESTRA

This wonderful Finale is a triumphal march of heroic proportions and character. The full major chords of the great theme are intensely rousing—they seem to spell victory and glory of a very high order. The succeeding incidents but carry out this triumphant idea, and a delightful surprise is in store for the listener who hears this immortal work for the first time when a reference to the preceding Scherzo is suddenly introduced. Then the first theme takes hold again, and toward the conclusion of the movement the pace is hurried as though the composer wished to crowd the overpowering sense of jubilation into a form even more intense. It is related that once during the performance of this movement at Paris an old

BEETHOVEN—Continued

soldier arose shouting: "L'Empereur! L'Empereur!"—which incident, whether true or not, describes capitally the intensity of this marvelous music.

617 *Symphony No. 6 (Pastoral)*

Allegro (First Movement)

ORCHESTRA

This is the only "program symphony" among Beethoven's immortal nine, and even in this the composer strove more for mood than for a slavish program expression of music, for under the title of the composition he wrote the German equivalent of:

"More an expression of feeling than of painting."

He had an estimable abhorrence of making music the handmaid of any text, and it appears that when he first conceived this symphony it was his intention to publish it without any definite program, letting the hearer supply the pictures in his mind's eye. What caused him to change his mind is not definitely known, but when the work was concluded, each movement bore a definite program caption, and the whole work was called the "Pastoral."

It is a matter of common knowledge that Beethoven was entranced with nature. The sky and forest, the open fields and cloud effects, the rushing of a brook and the singing of birds—though his increasing deafness, alas, denied him the pleasure of hearing the latter—were all sources of inestimable joy to him. Much of this symphony was probably composed in the woods between Heilingenstadt and Grinzing. It was conceived in 1806, written in 1807 and -8, and its first performance occurred December 22, 1808, at a concert given in the Theater an der Wien.

The program title of this, the opening movement is "Awakening of joyful feelings on arrival in the country." There is no introduction, but the music plunges at once into the main theme, a melody of utmost simplicity, four bars in length. Upon this, both in mood and theme almost the entire movement leans, and it is exclusively employed in the development section. The second theme, also four bars long, is more lyric in character. Development and recapitulation are formal in design and there is a long, joyous coda based upon the two important themes of this movement.

627 *Symphony No. 6 (Pastoral)*

Andante Molto mosso: By the Brook

ORCHESTRA

This familiar movement has a wonderful "out of doors" effect—as much if not more so than any other descriptive bit Beethoven has written. It is related by biographer Schindler that Beethoven

BEETHOVEN—Continued

once pointed out a brook, flowing through a valley near Heiligenstadt, and declared:

"It was here that I wrote the movement 'By the Brook,' and above there the orioles, the quails, the nightingales and the cuckoos composed with me."

This descriptive movement begins with a figure of accompaniment which probably represents the murmuring of the brook, and above this is heard a fine, appealing theme. A second theme, also pastoral in character, is then introduced and the usual development takes place followed by the customary restatement of the initial part of the movement. This goes to its close with a coda in which there are heard imitative tonal figures representing the nightingale, quail and cuckoo.

697 *Symphony No. 6 (Pastoral)*

Allegro: Peasants' Merrymaking. (Third Movement)

ORCHESTRA

This movement is also called "Village Festival" and is a Scherzo, although not so designated in the score. It is a picture of village life at festival time, and its first theme is a merry, tripping figure, suggestive of peasants dancing. Then is heard the music of a village band and in reality a humorous portrayal of a band that played at an inn frequented by Beethoven. This is followed by the trio of the movement, a vigorous rustic dance, and concludes with a repetition of the merry initial part of this happy movement.

705 *Symphony No. 6 (Pastoral)*

Allegro: Storm: (Fourth Movement)

*Allegretto: The Shepherd's Hymn—Gratitude and
Thanksgiving After the Storm: (Fifth Movement)*

ORCHESTRA

As these two movements follow each other without a pause, it is right that they should be combined and here presented on a single roll. There is a consecutive program story that wends its way through this episode, contained in these two movements, beginning with the rumble of distant thunder, the start of the fourth movement, aptly called the "Storm." When Berlioz first heard this music he went into raptures about its descriptive qualities, hearing in this music gusts of wind, laden with rain; lightning, hurricane, a frightful cataclysm, the universal deluge, the end of the world.

Following the storm there is the wonted mood of peace, expressed by the fifth and final movement. This begins with a *ranz des vaches*, a peaceful call of the cow herder, followed by Shepherd's Hymn, expressing gratitude at the abatement of the

storm. This theme is developed at length and is followed by a new melody. This material is then moulded and treated with that mastery for which Beethoven was famous. Thus ends one of the greatest of descriptive symphonies and one of the most interesting among Beethoven's immortal nine.

547 *Symphony No. 7*

Poco sostenuto; Vivace (First Movement)

ORCHESTRA

This classic work is generally known among Beethoven's immortal nine as the "Dance Symphony." We probably owe this designation to Richard Wagner, who devoted space in his essay, "The Art Work of the Future," to high praise of this symphony. Thus Wagner:

"This symphony is the Apotheosis of Dance herself; it is Dance in the highest aspect, as it were the loftiest deed of bodily motion incorporated in an ideal mold of tone."

The Seventh Symphony was sketched in 1810 or 1811 and its composition was begun in 1812 and completed in May, 1813. Its first performance occurred in Vienna, December 8, 1813, at a concert for the benefit of the Austrian and Bavarian soldiers wounded in the Battle of Hanau. Napoleon, in his retreat from Leipzig, met the Austrian and Bavarian armies and defeated them, in October, 1813. So this benefit concert was arranged by Maelzel, a curiously interesting person, the inventor of mechanical musical instruments and also of the metronome.

Beethoven conducted his new symphony, while the orchestra was largely composed of artistic volunteers, some of them being famous musicians then stopping in Vienna and the list of orchestral players contained such names as Hummel, Spohr, Dragonetti, Romberg and Meyerbeer, the latter playing the bass drum and of whom Beethoven complained that he did not beat in time! It appears that Beethoven's conducting was not extraordinary for its grace, since the awkwardness of some of his movements seems to have stirred the audience to laughter, but the symphony achieved a success for itself and a triumph for its composer. It was published in 1816 and dedicated to Count Moritz von Fries, while the pianoforte edition is dedicated to the Russian Tsarina, Elizabeth Alexiewna.

Its first performance in London occurred in 1817, while Paris had to wait twelve years before the Symphony was heard there in its entirety. New York heard it in 1843.

This, the first movement, is prefaced by an introduction, which scarcely foreshadows the liberal use of dance rhythms employed later. There is a transition, a change of tempo and mood, and the

Vivace, the main body of the movement, begins with a spirited theme. There is a second important theme, also in the character of the dance. Then follow the usual development, recapitulation, and the movement closes with a coda.

54I *Symphony No. 7*

Allegretto (Second Movement)

ORCHESTRA

This Allegretto—the theme of which was originally intended for the string quartet, Op. 59, No. 3—is noted for its constant employment of a sharply defined rhythm, above which is heard a graceful, pleading melody. The Trio is based upon an inspired, lovely theme and is in the major, while the main body of the movement is in the minor key. There is a coda in conclusion.

✓ 509 *Symphony No. 7*

Scherzo (Third Movement)

ORCHESTRA

In character this movement is a scherzo although not so marked, and its structure is simplicity itself. It begins with its principal subject, a merry theme in a merry mood, stamped by vivacity. The trio is now heard, a more solemn melody, said to be based upon a pilgrim's hymn in use in Austria. The first section returns, the trio once more occurs, and the initial theme is also heard for the last time. Then a coda completes this happy movement.

549 *Symphony No. 7*

Allegro con brio (Fourth Movement)

ORCHESTRA

The form of this concluding movement of Beethoven's famous "Dance Symphony" is a Rondo. It is truly conceived in the spirit of dance, for its two themes both express this. The first theme is quite bacchantic in its joyous surge, while the second melody is more tender in character, but still aids in keeping up the dashing, dancing spirit. Brilliant developments of these two themes occur, ending in a long and brilliant coda.

259 *Symphony No. 9: (Choral)*

Scherzo (Second Movement)

ORCHESTRA

This is probably the most noted symphonic Scherzo that ever has been composed. Either in its place, as the second movement of Beethoven's final Symphony, or as a separate number, its greatness stands prominently forth. It is a virile bit of writing, despite its

dance rhythms, and it grips the listener afresh, no matter how often he has heard it. The first impulsive, commanding announcement of theme cannot be resisted. Then the music launches into a melody that is almost rippling in its eager flow. There is a trio section of considerable importance and of much happy beauty.

Richard Wagner wrote of this movement: "Wild delight seizes us at once with the first rhythms of this second movement. It is a new world which we enter, one in which we are carried away to dizzy intoxication. With the abrupt entrance of the middle part there is suddenly disclosed to us a scene of worldly joy and happy contentment. A certain sturdy cheerfulness seems to address itself to us in the simple, oft-repeated theme."

BENDIX, THEODORE

983 *Sweet Jasmine*
ORCHESTRA

An attractive Intermezzo, this, a pleasing and graceful bit of salon music which begins with an episode of melodious charm. Other incidents contribute variety and additional tunefulness to this music which leaves a pleasant impression upon the hearer.

BELLINI, VINCENZO

Vincenzo Bellini (1801–1835), one of the most famous of Italian opera composers, was born in Catania, Sicily, November 3, 1801, and died near Paris, September 23, 1835. Within this comparatively brief lifetime he crowded a vast amount of work. He wrote many operas, encountering failure at first, but rose to complete success with his "La Sonnambula," produced in 1831. "Norma" came next, and although the composer considered this his masterwork it was at first coolly received. He went to Paris by invitation to write an opera for the Theatre des Italiens, producing "I Puritani," which was a success. Immediately he received commission to write two other operas and retired to the near-by village of Puteaux, where he died before their completion.

115 *Norma—Selections*

OPERATIC

"Norma," a grand opera in two acts, libretto by Romani, is rapidly approaching its century mark in years, its first performance having taken place at Milan in 1831, with a cast that included Pasta, Grisi and Donzelli. It took some years for the work to reach Paris—operas did not travel as rapidly in those days as they do now. There it was heard at the Theatre des Italiens. London heard it earlier, and it was sung there first in Italian and then in English.

At present it is seldom heard save in Italian opera houses, although at one time its fame extended over the whole opera-loving world. The present roll of selection will serve to reawaken slumbering memories of this opera, for here are many of its important numbers arranged.

The roll begins with the finale of the first act, a brilliant and melodious number, commencing with Norma's solo, "Oh! di qual sei tu vittima." Then is heard the beginning of the first act, "Ite sul colle," which is followed by the most-famous number in the opera, "Casta Diva," known to almost every music lover. The familiar "Hear Me, Norma," now follows and the roll concludes with the finale of the opera, beginning at Norma's plaint to Oroveso, "Deh! non volerli vittime."

1187 *Sonnambula—Selections*

OPERATIC

"La Sonnambula" was produced at Milan, March 6, 1831. It is full of melody of the old fashioned Italian sort, and altho' not in the least dramatic, still holds the stage from the sheer beauty of its tunes. Amina is a rustic maiden, betrothed to Elvino; she has the unfortunate habit of walking in her sleep. In one of these nocturnal expeditions she walks into the chamber of the inn where the rich young lord of the village happens to live. Rather than disturb her, he, like a gentleman, leaves the room in her possession. She is discovered by the landlady of the inn, and Elvino, hearing of it, like so many lovers who are much too ready to believe ill of their loved ones, repudiates her. But in another sleep walking excursion she crosses a frail bridge in safety—and lo! Elvino is now convinced of her innocence. So, of course, the inevitable happens and they "live happy ever after."

This selection includes all the best known melodies in the opera:—Amina's air "Sovra il sen (while this heart its joy revealing)"; a phantom chorus, "A fosco cielo (when' dusky nightfall)"; the duet—Amina and Elvino—"Prendi; l'anel ti dono (Take now this ring)"; the chorus which opens the third act, "Qui la selva (Here in shady forest shelter)"; Amina's air, "Ah! non crede a mirarti

BELLINI—Continued

(Scarcely could I believe thee)"; Rodolfo's air (baritone) in the first act, "Vi ravviso (As I view these scenes)", describing his joy at revisiting the scenes of his youth; and ending with Amina's song of joy at the happy ending of her troubles, "Ah! non giunge (do not mingle one human feeling)". These selections are the cream of the opera.

Bellini, gifted as he was as a melodist, would rank far higher today if he had considered it worth while to cultivate the study of harmony. His harmonies are correct enough, but commonplace; he did not realize that harmonic progressions contribute quite as much to a high order of beauty as melodic sequence. But, taking him as we find him, he scarcely deserves the neglect into which he has fallen. "Casta diva," "Ah non giunge" are still beloved of sopranos. Lilli Lehmann used to be quite as fond of singing Norma as Brunnhilde, and Wagner's niece chose Bellini's version of Romeo and Juliet ("I Capuletti ed i Montecchi") in which to make her London debut in 1856.

B ERGER, RUDOLPHE

556 *Amoureuse—Valse tres lente*
ORCHESTRAL

This composition is one of the few slow Valses that have grown into great public favor. It has achieved this position because of its tunefulness and its grace. Beginning with a few bars of introduction the first episode then voices its languorous, dreamy mood, which carries out the character hinted at by the title. The second part is extremely graceful, and the third episode brings the quality of brilliancy into the Valse. Then there is a repetition of the opening section, and with a brief coda the work concludes gracefully.

B ERLIOZ, HECTOR

Hector Berlioz (1803–1869) was a composer of extraordinary importance, the father of the great moderns. It is impossible to attempt to do his remarkable individuality justice within the present space limitations, and only the scantiest outlines of his life may be touched upon here. He was born at Cote-Saint-André, near Grenoble, France, December 11, 1803, the son of a surgeon. His father de-

cided that Hector should be a physician, and the lad was sent to Paris to study medicine; but this plan of destiny did not suit the youth, and he dared parental objection and forsook medicine for music. He entered the Conservatoire but soon left it. Then came some of his early compositions, which proved the revolutionary romanticism of this musical mind. Later he re-entered the Conservatoire and carried off the Prix de Rome. After his years spent in Italy he returned to Paris and, besides composing, he became a factor there, writing for several of the papers. After that followed the greater compositions, and a life of travel. His life was punctuated by disappointments of all sorts, and he died in Paris, March 9, 1869. Since his death Berlioz has, at least partially, risen to the position of fame to which he was entitled. He was one of the most eccentric and one of the greatest men of genius enrolled in music history, and the whole modern movement of this art owes to him a lasting debt.

550 *Damnation of Faust—Rakoczy March* ORCHESTRAL

The Rakoczy March is, strictly speaking, not one of Berlioz' compositions, but is supposed by some to have been written by Rakoczy Ferencz, a prince who, at the beginning of the seventeenth century, resisted Austrian government. Another version of the origin of the March is that it was composed by Michael Barna, court violinist to the Prince Franz Rakoczy II. This composition was handed down by the gipsies and the Hungarians, with which folk it soon became popular. It was put to paper by Carl Vaczek, who heard the tune from a granddaughter of Barna and a gipsy violinist. In this version Barna used the Rakoczy Song, but extended it, adding a march and some battle music.

Berlioz orchestrated this famous Hungarian tune and is said to have accomplished his task on the night before leaving Vienna for Buda-Pesth. At the latter city Berlioz' version of the Rakoczy March was first performed, and afterward the composer included the episode in his "Damnation de Faust," transferring the first scene of this work to Hungary so that the Rakoczy March might be used.

Berlioz wrote interestingly about the effect his version of the March had upon the Hungarian people: "When the *crescendo* came and fragments of the March were heard amidst the thunder of cannon from the big drum they woke up, and when the fatal explosion burst upon them in all the fury of the orchestra, the shrieks and cries which rent the hall were positively terrific and so extraordinary as to frighten me. In fact, from that moment the rest of the piece was inaudible amid the clamor of the house."

877 *Le Carnaval Romain—Overture*

OPERATIC

In its original place in the scheme of things musical, this famous Overture was the prelude to the second act of Berlioz' opera "Benvenuto Cellini," which was completed in 1837 and the subject of which busied itself with the incident in the life of the great sculptor Cellini relating to the casting of the wonderful statue of Perseus. The opera was first given at the Paris Opera in 1838, and failed. In London, some years later when the opera was sung it was a tremendous fiasco, and the audience hissed the work and indulged in other demonstrations of disapproval so that they nearly succeeded in stopping the performance. In Germany it fared better, meeting with success at Weimar when Liszt produced it, and also at Hanover where it was given by Von Bülow.

But whatever the fate of the opera, this Overture has enjoyed a brilliant career. Berlioz conducted it in Paris in 1844 and it was so persistently applauded that it had to be repeated. Time and its fabled gnawing tooth have spared this brilliant work, for even today it occupies a prominent position in the programmes of symphony orchestras. Its material is taken from the opera, "Benvenuto Cellini" and its spirited section is the Saltarello danced in the second act of the opera at the Roman carnival. The tender theme, given to the English horn—one of the most beautiful airs ever written by Berlioz—is a love song sung by Cellini in the first act, the text running "O Teresa vous que j'aime." It is a wonderful Overture and its present Aeolian Pipe-Organ arrangement is an effective one.

BEST, WILLIAM THOMAS

B William Thomas Best (1826–1897), the eminent organist, was born at Carlisle, England, August 13, 1826, and died at Liverpool, May 10, 1897. He held many important posts as organist both in Liverpool and London, and so great was his fame as a virtuoso that he was invited to Sydney, Australia, to inaugurate the organ in the new Town Hall. His compositions stretch over a long list of varieties, and include anthems, sonatas, preludes and fugues, concert studies and fantasies for the organ; he has also written some text books on the subject of organ playing and is also widely known by his almost numberless arrangements for the organ of classic and other works.

764 *A Christmas Fantasy* ORGAN

The score of this work contains the explanatory subtitle: "On Old English Carols, for Xmas-tide." The first musical subject which appears here is the happy "God Rest You, Merry Gentlemen," which is soon followed by the tender melody of "A Virgin Most Pure." This is extensively developed, and then "The Babe of Bethlehem" is heard. Following this mood comes a quaint and humorous episode built upon "A Rare Song in Praise of Christmas," which dates from about 1660, and upon the heels of this tread "Christ Was Born in Bethlehem," and "The Boar's Head Carol." With a final andante the Fantasy concludes.

BIZET, GEORGES

Georges Bizet (1838–1875), christened Alexandre Cesar-Leopold, but known generally as Georges, was a Parisian by birth. His father, originally an artisan, had turned to teaching singing, and his mother was a pianist. From them Bizet acquired the rudiments of music, entering the Conservatoire as a lad of nine. Here his talent won him numerous prizes, finally earning for him the Grand Prix de Rome. His ambition was principally for stage works, and after his return from Italy he worked in this direction, producing in all seven operatic compositions. These include "Carmen," which, during the composer's life, was almost as unsuccessful as the others. Bizet died in his thirty-eighth year a disappointed man.

788 *Carmen—Fantasie—Part I*

Paraphrased for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

Aptly enough the present Fantasie of Bizet's immortal opera, "Carmen," begins with the prelude to the opera. In this prelude there is heard the rousing march melody, followed by the popular "Toreador" song, which latter swinging theme is brilliantly presented. Then comes the exotic habanera, upon the heels of which there marches the stirring chorus of boys who precede the troops in the first act. As a contrast there is heard Micaela's lovely aria, and then comes the moody smugglers' march, from the beginning of the third act. Micaela's melodious song—of the third act—is then succeeded by the wonderful quintet of the second act, with which fine, impetuous number this roll concludes. The paraphraser

BIZET—Continued

has here shown skill both in the choice of his material and in the sequence of arranging and the manner of presentation. The conclusion of this "Carmen" Fantasie will be found on Roll 51790.

Both the harp and chimes may be used in this roll to great advantage.

✓ 790 *Carmen—Fantasie—Part II*

Paraphrased for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

The tantalizing Seguidilla, sung by Carmen to Don Jose, in the first act of Bizet's masterful opera, begins the present roll. After this has run its interesting course the paraphraser takes the "Fate" motif—which theme is heard when Carmen's fate is impending—and treats it interestingly. The whirling ballet music of the opening of the second act is now brought to hearing, and then the Toreador song is elaborately set forth. Both of these rolls are interesting, and during their lengths every incident of musical importance in this opera is heard.

596 *Carmen—March and Chorus*

OPERATIC *"Here They Come"*

This is the opening Chorus of the fourth act of Bizet's famous opera, "Carmen." The scene shows the exterior of the arena, and the crowd is gathering about, awaiting the dignitaries of the city and the bull fighter Escamillo, who is to appear that day. The music is most spirited, mirroring the animation of the moving masses and lending a wonderful sense of brilliancy to the whole episode. Finally the bull fighter and his attendants arrive, and the stirring melody of the Toreador Song is heard eloquently voiced.

854 *Duo, Op. 22*

PIANO

Here the composer of the immortal opera, "Carmen," is heard as the writer of a lyrically beautiful duet. It is exceptional in that its voices are so clearly led and it is interesting in that the lower voice so gracefully comments upon the statement of the higher voice. The opening section is in a lyric mood, but later a more emotional vein is uncovered and adds contrast to the work, besides heightening the beauty of the first part.

454 *L'Arlésienne—First Suite*

Prelude: Minuetto (First and Second Movements)
Arranged for the Aeolian Pipe-Organ by Wallace Goodrich
ORCHESTRA

"L'Arlésienne," the text by Alphonse Daudet and the incidental

BIZET—Continued

music by Bizet, was written for the Paris Vaudeville Theater and had its first performance October 1, 1872. It was a failure from the start, and has scarcely enjoyed a better fate since. Yet cool critics have declared and do still declare that Bizet's incidental music to this drama is far superior to the same composer's *Carmen*. The plot of the work is held largely responsible for this, as it is a gloomy story that deals with the love of a young farmer, Frédéric, for a woman of Arles. When Frédéric finds he cannot marry her he tries to love Vivette, whom he has known since childhood; but he has been bewitched by the charms of the woman of Arles, and one night, while the peasants are celebrating and dancing the farandole, Frédéric throws himself out of the loft and meets death on the stones of the courtyard. Frequent attempts to stimulate public interest in this fine drama and finer music have been made, with only fair success. In Paris it passed from the Vaudeville to the Odeon and remains in the repertoire, in New York it was given in an English version, in 1897, but did not succeed; while in Boston it was given with French text at the Boston Opera House in 1913.

Originally there were twenty-seven numbers of incidental music, and certain of these have been preserved to posterity by the composer and by Ernest Guiraud, who chose what they considered the most effective and best of them and fashioned these into two orchestral Suites which have travelled the rounds of the concert halls of the world. The present roll contains the first two movements of the first of these Suites. It begins with the Prelude, whose opening theme is an old Provençal air, known as the "Marcho dei Rei." This is variously treated, and then comes an andante that, in the stage version, treats of Frédéric's half-demented brother, who gains full reason only at the death of Frédéric. The concluding episode, with its furious climax, refers to the fury of Frédéric's love for the woman of Arles.

The Minuetto, the second movement, is, in the stage version, an intermezzo that is played between the second and third acts of the work. The opening is sharply defined and curt, while the gentle episode is indicative of an exchange of memories between the two aged lovers who figure in the drama.

✓

456 *L'Arlésienne—First Suite*

Adagietto: Carillon (Third and Fourth Movements)

Arranged for Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

In the drama there are two old characters—Balthazar, the shepherd, and Mère Renaud. These two have been fond of each other for years, but she was the wife of another, so they avoided meeting each other, coming together finally at the feast in honor

of the betrothal of Frédéri and Vivette. At this time, Mère Renaud asks Balthazar for a kiss. This Adagietto marks the meeting of the two old lovers.

The Carillon precedes the first tableau of the third act. It is the music in celebration of the betrothal of Frédéri and Vivette, also the celebration of the festival of Saint-Eloi. The clanging of the bells is heard at the beginning and this figure is heard through most of the movement. There is a gentler middle section, an andantino, which episode marks the entrance of Mère Renaud. After this the Carillon proceeds and concludes with great brilliancy.

785 *L'Arlesienne—Second Suite*

Prelude and Andantino (First Movement)

ORCHESTRA

The present roll contains the opening movement of the Second Suite. It bears the title "Pastorale," and opens with a fine, impressive melody which soon leads to an Andantino which, in the stage version, is a chorus of peasants, but the melody of which Bizet employed in his song "Le Matin."

787 *L'Arlesienne—Second Suite*

Intermezzo: Second Movement

ORCHESTRA

The main melody of this Intermezzo is familiar to many chiefly because words have been set to it and it is frequently sung as an "Agnus Dei." It is an exalted theme, uplifting in its character. It is here preceded by a majestic introduction, which episode is effectively employed again at the conclusion of this appealing movement.

789 *L'Arlesienne—Second Suite*

Menuette (Third Movement)

ORCHESTRA

This is probably the most fascinating of the four movements which comprise this Suite. It has tremendous charm and its delicate measures are quite different from the stately character which pervades so many Menuettes. Delicacy and grace are the chief assets of this music, which begins with a couple of bars of introduction, followed by the announcement of the first melody which marks the mood of the entire movement, until after several repetitions an imperious crashing of chords ushers in the next episode which mood, however, is soon dispelled and the first gentle, swaying theme returns and concludes the dance.

793 *L'Arlesienne—Second Suite**Farandole (Fourth Movement)*

ORCHESTRA

This concluding movement of the Suite is a Farandole, which, in the dramatic stage version of this work was sung by the chorus in honor of St. Eloi, and its theme is an old air of Provence. It is also employed as ballet music in "Carmen." Here, in this Suite movement, it is preceded by an introduction consisting of the theme of the Noel, so effectively used in the First Suite of this music. The Farandole section of the movement grows madder and madder in its whirling figure, and ends with crashing, brilliant chords.

1079 *Serenade Espagnol*

VOCAL

This is originally a song—"Open Thy Heart"—a Spanish serenade:

"The marguerite has now hidden its heart of gold.

Shadows now fill the skies above.

My fairest maid,

O, be true to all you have told."

The introduction begins with the rhythm of the Bolero, which keeps up to the end. There is plenty of Spanish local color—of the sort that the composer uses so lavishly in "Carmen." One can fairly hear the castanets in the accompaniment.

1097 *The Pearl Fishers—Selection*

OPERATIC

"Les Pêcheurs de Perles," an early opera by the composer of Carmen, was first produced at the Théâtre Lyrique in Paris, September 29, 1863. The story deals with the love of two Cingalese pearl-fishers for the priestess Léïla. There is very little incident in the three-act plot. This selection includes the Prelude; the opening chorus; an air of Nadir, "Des savanes et des forêts;" a romance of Nadir, "Je crois entendre encore;" a duet—Nadir and Zurga (the high priest), "Au fond du temple saint;" another aria of Nadir, "Ton coeur n'a pas compris le mien," a chorus, "Ah! chante encore;" a cavatine of Léïla, "comme autre fois dans la nuit sombre;" a chorus, "Brahma, divin Brahma."

The opera was produced in New York in the season of 1916 at the Metropolitan Opera House; being the work chosen for the opening of the season.

B OCCHERINI, LUIGI

Luigi Boccherini (1743–1805). The list of compositions left by this prolific composer is enormous: 54 trios, 91 quartets, 125 quintets—all these for strings alone; then 42 trios for various instruments, 12 pianoforte quintets, and 18 quintets for other instruments; 16 sextets, 2 octets, 20 symphonies, violin sonatas, duos, a 'cello concerto and a number of sacred compositions. This list is especially noteworthy in its general character when it is recalled that at this time contemporary Italian composers were devoting themselves assiduously to writing for the stage. Boccherini came from a musical family, his father having been a double-bass player. Young Boccherini was born at Lucca, and he studied music first with his father and later with the chapel master to the Archbishop of Lucca. He became a player upon the violoncello, and journeyed to Rome, and from the latter place began a concert tour—in company with a violinist—which lasted several years. His first successful compositions found a publisher at Paris. Then Boccherini went to Madrid, and entered the service of the royal family. Later he enjoyed the same kind of a position to Frederick Wilhelm II of Prussia; and after the death of the latter he received the patronage of Lucien Bonaparte; but despite these favors Boccherini died poor.

642 Quintette in A—Menuetto STRING ORCHESTRA

This Menuetto is a very familiar composition. Its stately and sentimental first part is ever graceful, and its trio stands in artistic contrast to the balance of the composition. The entire work is neatly rounded out and its proportions are finely adjusted.

B OHM, KARL

Karl Bohm (1844–) was born in Berlin, September 11, 1844. He studied music, being a pupil of Löschor, Reissman and Geyer, and he became known both as a pianist and a composer. In the latter lines of activity he shines principally as a writer of salon music, and his compositions include trios, songs, pianoforte music and violin pieces. The opus numbers of his writings reach into the hundreds, and their author enjoys quite a deal of popularity.

880 *Cavatina*

VIOLIN

Well known and heartily admired as a writer of melody, this *Cavatina* serves as an excellent example of the composing grace of this musician. Its chief melody is a fine lyric bit, the character of which is marked by a certain impatience or longing that adds to the loveliness of the music. A later climax, skilfully reared, adds to the importance of the work, which is throughout graceful, quite laying claim to popular approval.

✓ 35 *Still wie die Nacht*

VOCAL

Bohm's well-known song, "Still as the Night," needs no introduction to music lovers. Its peculiar tenderness and its fervent dramatic qualities have always appealed, and this spell is by no means affected by time. In other words, this song is quite as popular as ever and it bids fair to retain its hold upon those who crave tender melody as well as stirring dramatic climaxes. Presented here as an organ piece, all its beauty is retained, while the volume of the instrument adds much to its rousing moments.

BOSSI, MARCO ENRICO

B *Marco Enrico Bossi (1861—), a prominent Italian composer, was born at Salo, Brescia, the son of the organist, Pietro Bossi. Young Bossi studied music at Bologna first and later at Milan, applying himself to the study of composition, violin and organ. He was appointed maestro di cappella and organist at the Cathedral of Como when a young man of twenty. From this position he rose to that of professor of organ at the Naples Conservatory, and from this to the post of director of the Venice Conservatory, in which latter city he is also a conductor of concerts.*

428 *Chant du Soir*

ORGAN

Here again is the peaceful side of life mirrored by this music. It is a simple evening song of pastoral character, which thoroughly imparts the mood of tranquillity. As usual there is a contrast presented by the following portion. The opening section now returns and this time it is enhanced in beauty by the effect as the ringing of distant bells. In this spirit of contentment the work concludes.

430 *Idylle*

ORGAN

This Idylle is a modest bit of writing that displays simple beauties. The opening announces the principal subject, which is a pastoral melody. There is the usual middle portion, which is more animated and contrasted, and then, when the first part returns, the work comes interestingly to a close.

B OTSFORD, GEORGE

341 *Grizzly Bear*

PIANO

Among the numerous "rag" compositions with which the public has been deluged of late, scarcely one has surpassed the "Grizzly Bear" in popularity. Its animated, energetic rhythm, its ceaseless flow of merry tunefulness pleads its own cause with lovers of this type of light music. It does not invite detailed comment, each section boasting pleasing charms and the whole composition proving to be a blend of spirited melody.

B OURGAULT-DUCOUDRAY, L. A.

Louis-Albert Bourgault-Ducoudray (1840-1910), was born at Nantes, February 2, 1840, and died at Paris, July 8, 1910. He studied at the Paris Conservatoire, was a pupil of Ambroise Thomas, and took the Grand Prix de Rome in 1865. He devoted some time to making researches in Greece, and wrote a book as the result of these labors. In 1878 he was appointed professor of music history at the Paris Conservatoire. His compositions include two operas, works for orchestra and for voice and piano.

732 *Les Funerailles d'une Vierge*

PIANO

There is little in the music of this composition, the Funeral of a Virgin, to carry out the program idea suggested by the title which

the composer has affixed. So we are doubtless to assume that the mood in general and not the details of the music is meant to conform to the meaning of the title. This music is again an example of simple, unaffected writing. Its chief theme is virginal in its simplicity, and the greatest interest to be found in the work is that of sentiment. Thus does it appeal and it makes a satisfying and tuneful impression upon the listener.

B RAGA, GAETANO

Gaetano Braga (1829-1907). This composer was an eminent 'cellist, born in the Abruzzi, and a pupil of the Naples Conservatory. He devoted much time to traveling and lived at times in Paris, Florence, Vienna and London; he also made some concert tours in Europe. As a composer he is credited with some operas, chamber music and works for his instrument, the violoncello.

568 *Angel's Serenade* VOCAL

This familiar composition, known both by the title "Angel's Serenade" and "La Serenata," is published for voice, piano and an obligato of violin or violoncello. After a few bars of introduction the violin gives utterance to a pleading, sentiment-laden theme, which is the principal musical idea of the work. After this has been fully established, the voice enters, the text beginning: "What sounds are those that waken me, sweet accents low and tender." Above this the violin again chants the first melody. The voice part then assumes the form of a dialogue between mother and child, the latter imagining that it hears a heavenly melody, and the mother replying that it is but the sighing of the night winds. The child answers: "They tell me come, O mother dearest, that sound I hear, I follow on!" And the music dies tenderly away.

1170 *Santa Lucia* VOCAL

This beautiful Italian melody has almost become a folk song, like Denza's "Estudiantina," which Richard Strauss heard sung on the streets of Naples and introduced into his Suite "From Italy."

It is found arranged for male voices in many college song books—

BRAGA—Continued

the original version, from which this arrangement was made, is full of "coloratura" effects.

"Over the silver sea
Moonlight is glowing
Smooth are the waters
Fair winds are blowing.
Come to my speedy bark
Let us be going.
Santa Lucia."

BRAHAM, EDWARD

565 *Waltz—Silvery Brook*

ORCHESTRA

Adorned with a fantastic title is the present set of pleasing waltzes, here presented in an unusually effective arrangement. A brief introduction, charged with sentiment, prefaces the waltz proper, which begins with a sentimental melody, followed by a brilliant episode, which, after repetitions, introduces a florid incident. Further variety and contrast are added by the broad theme of the following episode, and these incidents alternate, culminating in a brilliant coda.

BRAHMS, JOHANNES

Johannes Brahms (1833–1897), a master among masters, was born in Hamburg on May 7, 1833, dying in Vienna, April 3, 1897. His first teacher was his father, a double bass player in the Hamburg Stadt Theater, but he received his principal instruction in music from Marxsen, of Altona. He made his debut as a pianist when a lad of fourteen, and a few years after that undertook a concert tour with the violinist Remenyi. Joachim heard the lad and sent him to Schumann, who became very enthusiastic about young Brahms and published the famous article, "New

Paths." Although Brahms filled various artistic posts it is as a composer that he lives and is worshipped by the multitude at his shrine. Foolish in their zeal, some of his adherents pitted him against Wagner, and this resulted in a fierce artistic battle, which must have been distasteful to both. To-day Brahms stands alone; he needs not be contrasted with Wagner; he is a master, and a much-beloved one.

III4 *Academic Festival—Overture* ORCHESTRA

The University of Breslau conferred on Brahms the degree of Doctor of Philosophy in 1879; as an expression of his thanks he composed this overture, which was first played at Breslau in 1881. The "Tragic" overture, tho' bearing a later opus number, was composed earlier, and as Reimann put it, referring to the custom of the Greek tragic poets, "the satyr-play followed the tragedy." Brahms introduced into this overture several well known student songs; in fact the work is practically based entirely on them. Most of these songs were long ago adopted into American colleges, the best known being the Freshman song "Oh does the Freshman smoke," and the melody to the famous old student song "Gaudeamus igitur" (Let us therefore rejoice while we are young), which ends the overture in a blaze of glory.

912 *Hungarian Dance, No. 1* PIANO

The Hungarian Dances which bear Brahms' name and which have probably done more than any other of his writings to make his name generally admired are really not original compositions by this composer at all. They are merely arrangements—masterful ones at that—of Hungarian themes by such native composers as Rizner, Keler-Bela and others. Originally they were published for the pianoforte, but since then they have enjoyed setting for various instruments as well as for the orchestra. This, the first of the group, is very popular, its pleading, wailing principal theme being of haunting beauty. The various episodes carry out this mood of the opening and enhance it by occasional flashes of brilliancy. It is a fascinating bit of music.

918 *Hungarian Dances, Nos. 2 and 7* PIANO

Two of the Dances are here included within the length of a single roll and the combination is a happy one. The first of the set

BRAHMS—Continued

—the No. 2—begins with a burst of unrestricted happiness that is irresistible. This is followed by another fine incident, and the third episode is almost frenzied in its wild, happy surge. This, too, is one of the best liked among these dances.

The next Dance here reproduced, No. 7, consists of only two sections. The beginning is a graceful, dancing melody that is charming in outline and in mood, and the other section is in a more robust mood of contrast, with its commanding chords and its reckless runs. This Dance is not nearly so well known as it deserves to be, for it is an exceptionally lovely bit of writing.

914 *Hungarian Dance, No. 5*

PIANO

In commenting upon the vital characteristics of these Hungarian Dances, one critic wrote: “. . . Brahms has penetrated deeply the Hungarian spirit, has caught color, swing, perfume, mad melancholy and reckless joy. . . .”

In the present Dance the mood scheme is of “melancholy and reckless joy.” In both the opening part and in the second incident, melancholy is finely voiced; especially in the second incident is the sad lament given noble setting, and then, in the following bit, there is a wild abandon that is utterly in contrast with the preceding mood.

916 *Hungarian Dance, No. 6*

PIANO

If there be a favorite among favorites then such a distinction probably falls upon this, which is probably more beloved than is any other number in the entire set of twenty-one of Brahms' Hungarian Dances. The reason is not far to seek, for after the first crashing chords that summon the attention, the graceful, pleading melody begins at once to fascinate the listener. This episode, toward its close, becomes quite untamed, and then comes a second section, impetuous in its surge. Following this is a magnificent, imperative theme which reveals a new note, that of superb independence. These episodes are artistically fitted together so that the finest contrast possible prevails.

904 *Symphony No. 2, in D major*

Allegro non troppo (First Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

Of the four Symphonies composed by Brahms, this, the second, has earned for itself the place of favorite with the concert-going

BRAHMS—Continued

public. Brahms began his career as a writer of Symphonies quite late in life. He had already become famous as a composer of songs, of piano and chamber music and choral works before his first Symphony was heard; in fact, he was in his forty-fourth year when it was given the first performance, and in about a year followed the second Symphony. While the first hearing of the latter did not create a furore it awakened widespread interest, which has been growing from year to year.

The opening movement, here presented, is without introduction, the principal theme being heard quite at the beginning, a gracious melody, and the second theme, occurring some time later, is quite as lovable. These are worked out somewhat elaborately, and then comes the formal recapitulation, which concludes the movement. There are episodes here of striking romantic beauty and also some lovely solo passages.

✓ 906 *Symphony No. 2, in D major*

Adagio non troppo (Second Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

It has been justly asserted that in his slow movements Brahms most nearly approached Beethoven, and the present slow movement is a notable example of writing of this kind. It begins with a long-breathed, noble melody, its chief theme, and this stamps its fine character upon the entire movement. Other episodes arrive to enhance the charm of this movement, and it goes its way to a peaceful end.

908 *Symphony No. 2, in D major*

Allegretto grazioso (Third Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

This movement replaces the customary scherzo, and is based upon a single important theme in waltz time, of a very graceful character. After this has been fully stated there occur two variations upon the theme, and those who look for the logic of form will find in this the scherzo idea, the two variations being as two trios to the original incident. The particular movement is usually the best liked of the four, and at the first performance of the Symphony in Vienna it had to be repeated—a rare honor in those days.

BRAHMS—Continued

910 *Symphony No. 2, in D major*

Allegro con spirito (Fourth Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

This, the finale, is a brilliant movement, its principal theme being voiced at the outset and announcing the character of the movement quite distinctly. The second theme soon makes its appearance, and is related in character to the first. Several other less important incidents are then brought to hearing. At the close there is introduced a dignified and noble coda, which forms a fit conclusion to so fine a work.

REIL, J. C.

107 *Song of the Soul*

VOCAL

This popular song is the musical basis of a play called "The Climax," which has won enormous success, both in New York and in other cities. Since then the song has also come to be widely known, and is sung broadcast. The reason for its popularity is not far to seek, since it contains all the elements of appeal, melody and sentiment being dextrously combined. There are also a number of extremely effective climaxes, skilfully handled. Its main theme is a fine, emotional melody, which is heard to especial advantage in the present arrangement for the Aeolian Pipe-Organ.

REWER, JOHN HYATT

John Hyatt Brewer (1856—) a well-known organist and composer began his musical life as a boy soprano and later studied the organ with Dudley Buck. He has held the position of organist in a number of large churches and has conducted several choral societies as well.

675 *Echo Bells*
ORGAN

Employing the Aeolian Chimes to unusually fine effect, this interesting fantasy is a very appealing bit of music. Its main theme, heard at the outset, is a sentimental melody which suggests the mood of twilight. While the organ voices this melody, the chimes, as though from afar, take up the concluding notes of each phrase and repeat them, giving the effect of an echo. Contrast is furnished by the succeeding episode, and then comes an incident in the mood of a prayer in which the chimes again play an important and effective role, the whole piece ending in a Coda, of great tenderness, in which the music slowly dies away.

BRICCIALDI, GIULIO

B *Giulio Briccialdi (1818–1881) was a notable flutist, a native of Terni, in the Papal States, where he was born in 1818. He was a prodigy in music, and was elected a member of the St. Cecilia Academy of Rome when he was a lad of fifteen. About the same time he was appointed master of music to the Prince of Syracuse. Then began his roaming career as flute virtuoso, which took him to both England and America, but after a while he settled down in London for a long stay. He died in Florence in 1881. In addition to flute music he composed an opera called "Leonora de Medici."*

661 *La Rose*
FLUTE

Florid, graceful, even if old-fashioned, is this interesting type of composition. In its original form a flute solo, its present arrangement for the Aeolian Pipe-Organ is a happy one, since it gives sincere employment to the flute stop. Its chief theme is a tender, sentimental one, highly ornamented; after this has been voiced the music launches forth into an episode that is a fine example of the old Italian aria type, which mood prevails at length but without any sacrifice of interest on the part of the listener.

BRUCH, MAX

B *Max Bruch (1838–) is a celebrated figure among living musicians. His compositions are numerous and generally successful. Especially in the line of cantatas has*

he written noteworthy works, but his popular fame seems to rest in his two violin concertos and in the beloved Hebrew melody, the Kol Nidrei.

304 *Kol Nidrei, Op. 74* VIOLONCELLO

The Kol Nidrei is a part of the service in the synagogue celebrated on the Day of Atonement, Yom Kippur. There it is intoned at the beginning of that day's impressive service, the words "Kol Nidrei" meaning "All vows." The composer, known here principally through his fine violin concertos, has chosen to make this a theme for a bit of very impressive music that has strayed into the concert room as a 'cello solo. He has taken for his basis the traditional melody associated with the ancient Hebrew hymn, and has written about it a very imposing and effective composition.

B RÜLL, IGNAZ

Ignaz Brüll (1846–1907) was born at Prossnitz in Moravia, November 7, 1846. He studied with Epstein and Dessoff, the former playing a concerto by his pupil in 1861, and an orchestral "Serenade" was performed at Stuttgart in 1864. He appeared as pianist in Vienna and undertook several concert tours. His Opera "The Golden Cross" was produced December 22, 1875, in Berlin, and was so successful in Germany that Carl Rosa produced it in London, and it was brought out at the Metropolitan Opera House in New York during the German regime there, 1884-1891. The Opera has not however met with popular favor except in Germany. He has written nine other Operas, a Symphony, several Concertos, works for piano, and chamber music. He died in Vienna, September 17, 1907.

1003 *La Vendange (The Vintage)* ORCHESTRA

This is a Waltz from the Ballet Music "A Story from Champagne." From the complete Ballet a suite of dances has been arranged by the composer for concert use: "Grande Valse," "Introduction and Tarantelle," "Minuet," and "La Vendange."

The latter opens with a brief introduction in two-four time and the waltz theme enters *molto vivace*. The waltz has a good lilt to it and indeed recalls the Johann Strauss type of Viennese waltz. It might almost be said to be in rondo form, however, as the first theme appears at intervals instead of only being recapitulated at the end.

BUCK, DUDLEY

Dudley Buck (1839-1909) is ranged among the well-known American organists and composers. His compositions are popularly beloved, and he has earned the distinction of being among the first American composers whose works were widely recognized and acclaimed.

8 *At Evening, Idylle* ORGAN

After a brief moment of interesting introduction, the composer here launches into a noble, long-breathed melody, ideally pastoral and sentimental. Its mood is one of exalted peace. Then comes a section of contrast in which the temperamental element is made to surge and to mount several climaxes with decisive effectiveness. After this the first theme returns, adorned by some graceful lines of tonal ornament, and the work concludes with a coda that fully restores the idyllic mood of peace, and leaves the listener finally with that charming impression.

91 *Bedouin Love Song* VOCAL

Originally a song, this composition loses none of its impressiveness in its present form, transcribed for the organ—in fact, at moments its beauty appears heightened. The composer has indulged in a clever and fine touch of the exotic in order to indicate the characteristics of the Orient in music. Throughout is there vivid contrast, a stirring section being followed by a tender, plaintive episode. The ending is particularly impressive in its dramatic brusqueness.

93 *Fear Not Ye, Oh Israel* VOCAL

This composition calls for but a brief annotation, since it is one of the most popular bits of sacred music extant. Originally its

BUCK—Continued

form was vocal, but in its present organ transcription it loses nothing of its famous effectiveness.

The beginning is quite dramatic, the declamatory style of the music impressing the listener by its imposing qualities. Then comes the song proper, based upon a noble, pleading melody. Here the lyric utterances are marked by dramatic moments that are stirring in their effect, and the music gradually achieves a big climax. The final mood, however, is one of tenderness.

2 *Home, Sweet Home (Transcription)*

ORGAN

"Home, Sweet Home" is far too well known to need a word of introduction. What concerns us here is the transcription of this beloved air by Dudley Buck, the famous organist and composer. It may be admitted, in a word, that this transcription is an admirable one, the transcriber having left the peaceful spirit of the original work intact. He has provided it with an introduction, as though he were meditating upon the opening phrase of the song. Then follows the air itself, with the harmonies oddly and interestingly varied. Immediately after this there comes a second variation, in which the air is commented upon by running figures of tonal arabesque, first in the treble and later in the bass, and finally the transcription concludes with a very dignified coda. The air itself is an adaptation of an Italian melody made by Sir Henry Rowley Bishop for the familiar words by Payne written for the opera, "Clari, the Maid of Milan."

360 *The Star Spangled Banner—Concert Variations*

ORGAN

These effective Variations on this patriotic theme are most spirited treatments of the noble air. At first there is announced the air entire, in full harmony and impressively voiced; then follow the several variations. The first one of the series has a restless bass stalking below the theme itself, the impression of the whole Variation being that of martial energy cunningly displayed. Then comes a very brisk treatment, one in which the treble figure is one of constant restiveness, ornamented by trills; below this the theme asserts itself almost brusquely. The following Variation is one in which the transcriber takes clever musical liberties with the original theme, almost burying its outlines under the heroic swerve of his figures of variations. A slow movement now comes, offering an admirable contrast, and directly following this there races a fugal treatment of the air, which in turn launches into a simpler state-

ment, but opulently harmonized. With this, this attractive set of Variations concludes. The melody of "The Star Spangled Banner" was borrowed from an old English drinking song beginning "To Anacreon in Heaven."

BURGMEIN, J.

J. Burgmein is the pen name of Giulio Ricordi (1840–1912), who was for a long time the head of the famous Italian publishing house of G. Ricordi and Co. He wrote many piano pieces, songs, and won a prize with a string quartet.

1034 *Roman de Pierrot et Pierrette—Serenade* PIANO

"The Story of Pierrot and Pierrette" is written for piano, four hands. The original edition is prefaced by the following dedication:

"To the gentle and charming young lady, Anna Maria Fontana:

"Once upon a time Pierrot was the good friend of Pierrette; he came with his little guitar every moonlight night to Pierrette's garden and sang her his serenade; and Pierrette would come down to chat with her friend Pierrot, who would make her many tender little speeches.

"Thus from serenade to serenade, from one tender little speech to another, they arrived by the good roads to marriage—such rejoicings, feasts, dances as they had!—Columbine, Arlequin, Polichinelle, and Captain Fracasse, all with their retinues—came with gay steps to form a most brilliant cortège around the pair; who would always love each other, and would have many, many children with which you Mademoiselle, may amuse yourself many and many a time.

"There, my dear child, is the story of Pierrot and Pierrette which I am now going to tell you in music. Your pretty little hands, in gently tapping the ivory, and your astonishing artistic intelligence, will succeed, I am sure, in making your good mama happy by your playing of the musical stories of

Your devoted friend,

J. Burgmein."

The printed music contains hints as to what is illustrated by the music; the "Serenade" illustrates as follows:

Pierrot tunes his guitar—"Oh Pierrette"—Pierrette opens her window—the chimes strike midnight.

1035 *Roman de Pierrot et Pierrette—Duo Amoureux*
PIANO

The second piece has for its programme: (Pierrette to Pierrot) Ah Pierrot, ah Pierrot, I love you! (Pierrot to Pierrette) Ah Pierrette, Ah Pierrette, I love you! Pierrette: Pierrette: Pierrot! Pierrot! (etc.)

1036 *Roman de Pierrot et Pierrette—Bal de Noces*
PIANO

The third movement of this little suite, "The Wedding Ball" begins with the arrival of the guests—the ball commences—a minuet, then an Italian Sarabande, then come the leavetakings and departure of the guests, their good-byes to Pierrot and Pierrette.

The music to this little suite is sure to charm anyone who is fond of music, and fond of a story. It is full of melody which is *tune*, but never banal or commonplace.

BURLEIGH, HENRY THACKER

B Henry Thacker Burleigh (1866—), was born at Erie, Pa., Dec. 2, 1866. His musical gifts early attracted the attention of Teresa Carreno, and he came to New York and studied at the National Conservatory of Music with Rubin Goldmark and Max Spicker. Burleigh became baritone soloist of St. George's Church in 1894, a position he still holds. As a composer he has written chiefly songs; and has also made many effective settings of the negro "spirituals."

1056 *From the Southland*
PIANO

This is a group of piano pieces founded on short poems. They express the sentiment of the words in an effective manner, and can best be described by giving the poems themselves, which are written by the composer's wife, Louise Alston Burleigh:

THRO' MOANIN' PINES

Along de desolate roads we pass
Thro' lonely pines and withered grass.
De win' moans in de branches tall,
An' a heavy sadness broods over all.

IN DE COL' MOONLIGHT

Just a tender heart repinin'
Cased—yet 'scapes its bindin'
And in mem'ry of a home
Forgets it's not its own.

Toil on, seeker, stumble, cry,
Never know de reason why!
Alone in de moonlight call to de sky,
Listen for de col' reply.

A JUBILEE

This is built mostly on a syncopated rhythm—towards the close will be recognized a suggestion of "Old Folks at Home."

Altho' you see me go long so,
Ma spirits boun' fo' de hebbenly sho'
Gwine walk right up to de golden do'
To ma home in de new Jerusalem.

CADMAN, CHARLES WAKEFIELD

Charles Wakefield Cadman (1881–) was born at Johnstown, Pennsylvania, December 24, 1881, moved to Pittsburgh in 1884. He studied with local teachers with advice and criticism from Emil Paur, then conductor of the Pittsburgh Orchestra. He became interested in the music of the North American Aborigines, and has spent considerable time among them studying their traditional melodies. He has published songs, piano pieces, organ pieces, and orchestral works, some of them of Indian themes.

1044 *From the Land of the Sky-blue Water*

VOCAL

This song is perhaps Cadman's most popular work. The principal melody is taken from an Omaha Tribal Melody, collected by Miss Alice C. Fletcher, the famous collector of Indian melodies.

It opens with a "flageolet love call of the Omahas," and after two chords the voice begins—the text by Nelle Richmond Eberhart.

From the land of the Sky-blue Water,
They brought a captive maid;
And her eyes they are lit with lightnings
Her heart is not afraid.

But I steal to her lodge at dawning
I woo her with my flute;
She is sick for the Sky-blue Water,
The captive maid is mute.

1007 *Melody in a Folk-song Style*

ORGAN

The first and last sections of this work are based upon "The Hidden Song," by Mr. Cadman, and the composition is dedicated to Mr. Larry Whipp, a Denver organist. It is a graceful, flowing melody, exactly in the style for legitimate, charming organ effects. The beginning and the conclusion are in G flat; the middle section is in B flat—4-4 time throughout.

CALKIN, GEORGE

59 *Two Voluntaries*

ORGAN

The two Voluntaries are brief, dignified writing, impressive in character. A special advantage seems to derive from the fact that they are both placed upon a single roll, this juxtaposition appearing to introduce a sense of contrast which adds materially to the effectiveness of the music.

The first Voluntary is based upon rather a tender theme, appealing in its character and simply but effectively stated and treated. The second one begins with an odd theme that has some dramatic qualities. After it is stated it is replied to by a second melody more gentle in mood. The first theme is then repeated and developed, and for the conclusion there is a plaintive coda which contains a decided emotional appeal.

CALKIN, JOHN BAPTISTE

John Baptiste Calkin (1827-1905), an English musician, was well known in his native city, London, as a pianist, organist, choirmaster, precentor and composer. He was also on the staff of the Guildhall School of Music, London.

48 *Andante Varie, Op. 52*

ORGAN

The composer has chosen for his theme a very plaintive melody, full of sentiment and yearning. This he states very simply at first, so that the listener may appreciate the original character of this appealing Andante. Then he varies it by adding to its emotional contents, lashing it to points of climax and giving it the weight of an impassioned musical utterance. For the last variation the composer calls upon the full resources of the instruments and trumpets forth this message with almost triumphant boldness. Now it assumes the character of a hearty proclamation, its measures swelling with beauty and pride of contents. Thus it proudly concludes.

760 *Festal March*

ORGAN

The principal theme of this Festal March is one of most sharply defined lines; its character is almost brusque in its determination, and it stamps itself immediately upon the mind of the listener. This melody is repeatedly stated, and the composer gradually works to a climax of fit proportions. Then the trio is launched forth, and here contrast is obtained by means of a complete change in mood, the composer harping upon sentiment. After the conclusion of the trio the March proper is repeated, and the whole work concludes in a very brilliant coda.

762 *Hommage a Mendelssohn*

ORGAN

The title expresses the specific purpose of this composition, and also prepares the listener in anticipation of the character of this music. It is frankly a sentimental bit of writing, with a prominent melodic outline. It makes ready appeal by the warm quality of sentiment voiced by the music, and if it expresses its composer's homage to Mendelssohn it also serves the further purpose of pleasing the listener.

CALLAERTS, JOSEPH

Joseph Callaerts (1838–1901) a Belgian organist, a native by birth of Antwerp. He studied principally in Brussels, at the Conservatory there, and later occupied the important post of organist at the Antwerp Cathedral. He has composed a comic opera, a prize symphony and a prize pianoforte trio, beside organ and piano pieces, masses and cantatas. He died in Antwerp in 1901.

558 *Marche Triomphale, in E* ORGAN

The present March, as its title indicates, voices the mood triumphant. Its beginning is imposing, its principal theme being voiced in full chords and trumpeted forth imperiously. As a contrast there comes the trio, in which the mood is a sentimental one, and in which the composer's thoughts are more gently uttered. After this, however, the initial mood is resumed and the first theme is again triumphantly sounded.

622 *Priere in A-flat* ORGAN

This prayer is one of the same opus number as the preceding *Marche Triomphale*, but it is in vivid contrast to the former work, for here the mood is submission and supplication. There is but one important melody in the composition, and this is the appealing theme heard at the outset. Later it is uttered in the bass, while above it there is heard a flute obligato. Finally the theme is heard again, unadorned, and as a simple, pleading melody.

CAPOCCI, FILIPPO

Filippo Capocci (1840–1911) was a distinguished Italian organist. He was born at Rome, May 11, 1840, and began the study of music with his father, who was a celebrated organist and composer. In 1873, the son was appointed to the post of organist at the Lateran, and a few years later he came under the artistic influence of Guilmant, who visited Rome. Guilmant's playing inspired Capocci to further study of organ technique, and this resulted in his becoming famous for his playing. As a composer he was very prolific, his writings including five sonatas and eleven books of

original pieces. These have been praised for their modern trend. He died at Rome, July 25, 1911.

758 *Gran Coro Trionfale in E-flat*
ORGAN

This Triumphal March is frankly a brilliant bit of writing. Its composer announces that aim with the first statement, a brief fanfare, and he emphasizes it with the first big theme which sounds the defiant note by its imposing character. In the succeeding trio there is voiced a gentler, more lyric mood, which brings with its mood the feeling of contrast; but the work concludes with a repetition of the first section and the close is again impressive in its brilliancy, suggesting a vision of pageant.

CAPUA, EDUARDO DI

883 *O Sole Mio*

Arranged for Aeolian Pipe-Organ by Archer Gibson

VOCAL

This popular Neapolitan song scarcely stands in need of any introduction. It is familiarly known by its native Italian title, and in English it is sometimes called "My Sun," but by any title its popularity is equally great. The reason is not far to seek, for here is melody that is irresistibly naïve and its sentiment is so frankly voiced that no listener can escape its appeal and its tender plea. These qualities are to be found both in the verse and chorus, and the present arrangement for the Aeolian Pipe-Organ is very effective, having been made by Archer Gibson, the famous organist.

CARUSO, ENRICO, and
BARTHELEMY, RICHARD

1133 *Love's Torments*
VOCAL

This joint composition of the great Italian tenor and his friend Barthélemy bears originally a French title "Adorables Tourments,"

CARUSO—Continued

and the text—by Gaël—is also French. The English translation begins:

“Darling, I’m longing for you,
Tho’ with cruelty often you meet me,
Throw me a smile as you do without guile
And I’ll not complain how you treat me.”

“A Gypsy Waltz” is the sub-title, and indeed it is. There is the gypsy abandon imposed on the waltz rhythm—one does not commonly associate gypsies with the waltz—but this melody manages to fuse the two elements completely.

CARYLL, IVAN

365 *The Pink Lady—Selection* OPERATIC

“The Pink Lady” is one of the season’s greatest successes in the line of musical comedies. Its first performance occurred in this country, although its composer is the well-known Englishman, Ivan Caryll. No less than ten numbers from this attractive work are here assembled on this effective roll, the list beginning with the stirring “Parisian Two-Step,” followed by the dainty “Hudson Belle.” “Oh, So Gently,” one of the favorites of the piece, is next heard, and this makes way for the pleasing “Poor Little May.” Next is heard “By the Saskatchewan,” with its irresistible refrain. “Love Is Divine,” “I Like It”—the latter particularly graceful—and “Bring Along the Camera” then are heard, and these are succeeded by the greatest popular favorite, “My Beautiful Lady,” an enchanting waltz. The conclusion of the roll contains the spirited “Donny Didn’t, Donny Did,” which brings the list to a happy, tuneful end.

CERVANTES, IGNAZIO

1030 *Cuban Dance No. 4* PIANO

This exotic dance, originally for piano, was arranged for the orchestra, and as such is known as No. 4. It is made up, however,

from Nos. 2 and 3 of the original piano set, which are both very short. It is in E minor, 2-4 time, *moderato*, but with a quicker movement in the middle, which is in G major. It has a characteristic syncopated rhythm which is heard almost constantly.

CHABRIER, ALEXIS-EMMANUEL

C Alexis-Emmanuel Chabrier (1842–1894), is a noted French composer whose works have been unduly neglected. He was born in Auvergne, January 18, 1842 and died in Paris on September 13, 1894. At first he devoted himself to the study of law but turned to music by choice and worked diligently under various masters, his first important work being an operetta called "L'Etoile" which was produced in 1877. This was followed by grand operas and dramatic scenes—the former including "Gwendoline," "Le Roi Malgre Lui" and "Briseis." Some writings for orchestra and piano have also served to bring this musician belated fame.

367 *Rhapsody Espana*

ORCHESTRA

In this brilliant writing there are recorded its composer's impressions while traveling in Spain. Chabrier, at that time an unknown musician, garnered these Spanish scenes, translated them into music and succeeded by means of this overture, written for orchestra, in calling the attention of the music-loving world to his gifts. Its first public performance was in Paris in 1883, under the direction of Lamoureux, to whom the score is dedicated.

This overture is probably best described as a fantasy on some characteristically Spanish dance airs. These are chiefly the Jota and the Malaguena, beginning with the former. This is a dance in waltz time, usually sung, played and danced to an accompaniment of guitars while castanets mark its rhythm. This dance tune is here most brilliantly stated and is developed with tremendous cleverness.

Then the Malaguena theme is interlarded and these two melodies are, so to speak, pitted against each other in tonal battle, the result being an overture of compelling spirit, a fine example of Spanish dance music.

C HAMINADÉ, CECILE

Cecile Chaminade (1861—), a pupil of various masters, among them Benjamin Godard. She ranks high among her French contemporaries as a writer of very dainty and graceful music, profuse in melody.

487 *Air de Ballet, Op. 30, No. 1* PIANO

Among the great number of graceful piano compositions written by this gifted French composer none other shows as much imagination and cleverness as does this *Air de Ballet*. It suggests, without any further program, a complete ballet scene with its graceful *première* and its background of lithe, whirling dances. It is so finely punctuated with pauses, so impetuous in its sweeping motions, that it stirs the hearer's imagination until he realizes a charming scene, faithfully recorded in his mind's eye. There is no need for analysis, the first theme stamping itself indelibly upon the memory of the listener by its graceful outline, and the second turbulent melody sounding in complete contrast to this. Then there is still a further episode, a section that appears quite pastoral in its mood. These episodes are repeated and a spirited coda brings the piece to its conclusion.

✓ 277 *Callirhoe Suite—Scarf Dance* ORCHESTRA

"*Callirhoe*," a suite for orchestra by this eminent French composer, comprises four numbers, of which the present roll contains the second. Its beginning is the familiar "*Scarf Dance*," so generally known, and so often heard as a piano piece. Here it is much amplified. Its opening section exhibits the familiar tripping, graceful figure of the "*Scarf Dance*," a charming, delicate bit of writing. Then, after this has been heard in full, a new, contrasting section is introduced, an *andante*, that is obviously Oriental in its melody and its manner of presentation. This affords admirable relief, and immediately after it the opening part is repeated and concludes the roll.

208 *Elévation, Op. 76, No. 2* PIANO

One of Chaminade's happiest melodic inspirations is the basis of this tuneful composition. This theme is voiced directly at the beginning, and the listener is apt to perceive at once that, despite the gentleness of the mood and the modest manner in which the composer is expressing herself, here are great emotional possibilities.

This proves to be true soon afterward when the theme, driven by its temperamental contents, rises to a superb climax. After that the tender peace again obtains, and only at the close are there some brusque closing chords, as though the composer wished to banish all traces of lingering sentiment.

347 *La Lisonjera (The Flatterer)*

PIANO

Chaminade, composer of so many graceful salon compositions, can scarcely boast of a greater favorite among her writings than this "La Lisonjera"—"The Flatterer." It is charged with the spirit of melodious flattery, as its name indicates, and the whole writing is teeming with charm and grace. It is so well known that it scarcely invites further comment, save that it proves to be remarkably effective on the Aeolian Pipe-Organ.

369 *Les Sylvains (The Fauns)*

PIANO

An exquisite bit of salon music, this, adorned with a title that stimulates the imagination of the hearer. The first section is a sentimental episode, very appealing in its melodious trend, and then the mood changes, for with a sudden veering there is presented a merry, fantastic incident that might suggest a dance of forest sprites. These two sections alternate, shedding contrast with every change of mood.

275 *Meditation, Op. 76, No. 6*

PIANO

Here the usually light-hearted French composer is shown in a reflective, contemplative mood. She has called this "Meditation," a "Song Without Words," leaving it free for the listener to supply whatever program is suggested by his mood, conjured up by this charming music.

The main musical idea is replete with fine poise, which quality stamps the entire writing. Several big climaxes occur during the course of the music, but a quiet, tender spirit prevails at other times and adds an indescribable charm to the composition.

493 *Pierrette, Air de Ballet No. 5*

PIANO

Like some delicate aquarelle is this clever little tonal sketch—a glimpse of a character in the list of ballet pieces. Here this clever

French composer has suggested a lithe dancing figure, graceful in every movement and yet ever betraying coquettish instinct. There is never any monotony of mood, and delightful melody marks every bar, stamping it an unusually pleasing bit of writing.

614 *Prelude, Op. 78*

ORGAN

This Prelude, which is among the reasonably few compositions that Chaminade has designed for the organ, is not of the usual character which stamps her writings. It is customary to find much surface elegance and grace in Chaminade's works, and the greatest attraction of her writings is the inimitable French charm that pervades them; but in the present case she has struck a deeper emotional note. This Prelude begins with a sorrowing minor theme, modestly voiced at first but gradually gaining until it finds full utterance. After this is repeated, a languishing episode is introduced, by contrast; and as this is about to ebb away there are brusque interruptions, and then the initial theme is heard once more and is lashed to the climax with which the work closes.

C HARPENTIER, GUSTAVE

Gustave Charpentier (1860—), one of the most noted of living French composers, was born in Dieuze, Lorraine, June 25, 1860. He studied at Lille and entered the Paris Conservatory in 1881, continuing there till 1887 under Massart, Pessard and Massenet, winning the Prix de Rome in 1887 with the Scene Lyrique, "Didon." One of his earlier compositions "Impressions d'Italie" attained immediate popularity while his opera "Louise," produced in New York in 1908, bids fair to retain a prominent place in American Opera repertoire. In addition to "Julien," a sequel to "Louise," he has written several other operas, some symphonic poems, and a number of songs.

761 *Louise—Selections*

Charpentier called his successful opera "Louise" a "Roman musical." Its first performance occurred at the Paris Opera-Comique early in 1900, creating a stir in artistic circles throughout the musical world, and it soon won its way into the repertoire of important opera houses in nearly all lands.

In some respects this opera is autobiographic, the composer having lived in an attic in the Montmartre district during his days of poverty. In "Louise" he depicts the romance of the heroine of the title role who is in love with the poet Julien, for whom she forsakes her home, accepting life with him in a Montmartre cottage.

Its text, as is generally known, deals with the lure of Paris and the yielding to temptation's call by Louise, a poor sewing girl. Charpentier has made us feel the throb of the pulse of Paris, has woven into his interesting music the various cries and calls of the street vendors who hawk their wares, has displayed and illustrated with vivid tonal pictures the drab side of Paris night life as well as the exuberant gaiety of the student's existence.

The present selection is very effective, beginning with the Prelude, which is based upon the serenade of devotion which Julien, enamoured of Louise, sings to her from his balcony. Next is heard the chiding chant of Louise's mother who ironically mocks her daughter because of the girl's love for Julien. Then comes another serenade delivered by Julien, sung to Louise while she is at work in the sewing shop. The rest of this selection is devoted to the music from the great third act scene, the festival attending the crowning of the muse of Montmartre, which contains some of the best music ever penned by this gifted French composer.

671 *Louise—Prelude and Aria: Depuis le jour* OPERATIC

The present aria is sung by Louise at the beginning of the third act, in the garden of her little home on the Butte de Montmartre. In this aria she extols the joy of her existence with Julien, a beautiful love song, fine in melody and winning in sentiment. Preceding this aria the present roll contains a preluding section, an introduction to the aria, and in this instrumental section are heard many of the themes which are later developed into the brilliant music of the Crowning of the Muse of Montmartre, a fete which Charpentier has set to attractive music.

C HOPIN, FREDERIC

Frederic Chopin (1809–1849) was the famous Polish romanticist whose piano compositions are probably the most exquisite examples of their genre. While abounding in refinement of expression Chopin does not lack the forceful and dramatic qualities and his sentiment is of the rarest beauty.

242 *Nocturne in E-flat, Op. 9, No. 2*

PIANO

This work is the oftenest played of Chopin's Nocturnes, and because of its frequent performances and its simple sentiment it has occasionally drawn gall from critical pens. The music lover's admiration for this lovely Nocturne, however, is not in the least diminished. It remains beautiful in theme and tenderly impressive in sentiment. It carries its tuneful message simply and frankly, and for these admirable qualities it will long remain a favorite. "Chopin loved the night and its soft mysteries" has been written, and this Nocturne is redolent of the mysterious peace of the night.

372 *Nocturne in G Minor, Op. 37, No. 1*

PIANO

This, the first of that brace of beautiful Nocturnes of this opus number, has won endless praise from critic and layman. One of the composer's countrymen suggests that in this Nocturne "the poet weeps at the remembrance of his native soil, a remembrance which we perceive in the middle part of the piece in the form of a prayer played upon the organ of a country church." The writer also suggests that the work be called "Heimweh"—"Longing for Home."

Still another Pole refers to this work as one in which the composer is "keeping up a ceaseless moan, as of harping on some sad thought, until interrupted by a churchlike movement in chords, whose sadly comforting strains resemble the peacefulness of the grave."

368 *Nocturne in G Major, Op. 37, No. 2*

PIANO

This Nocturne is one of the musical fruits of the trip to Majorca undertaken by Chopin, accompanied by George Sand. It has been suggested that a leaf from Mme. Sand's diary be used as a program of this Nocturne, and this portion of the diary, referring to the trip to Majorca, translated by Miss Eleonor d'Esterre-Keeling, runs as follows: "The night was warm and dark, illumined only by an extraordinary phosphorescence in the wake of the ship; everybody was asleep on board except the steersman, who, in order to keep himself awake, sang all night, but in a voice so soft and so subdued that one might have thought that he feared to wake the men of the watch, or that he himself was half asleep. He observed a rhythm and modulation totally different from those we are accustomed to,

CHOPIN—Continued

and seemed to allow his voice to go at random, like the smoke of the vessel carried away and swayed by the breeze. It was a reverie rather than a song, a kind of careless floating of the voice." . . .

This "song of the steersman" is probably the second theme, one of which it has been said that it is the most beautiful melody ever written by Chopin. And the whole Nocturne is a beautiful barcarolle.

68 *Polonaise, Op. 40, No. 1*

PIANO

Chopin's Polonaises—"Heroic Hymns of Battle" they have been termed—are famous expressions of their composer's patriotism. For his beloved Poland, which Chopin left as a lad, he had sentimental longing that endured as long as his life lasted, and scarcely any other class of compositions by this composer is so descriptive of his native country's characteristics. In this noble form he finds vehicle for the expression of former chivalry and sentiment—qualities that took fresh life under Chopin's fervid composing pen. The present brilliant Polonaise has suggested several titles. One is "Polonaise Militaire," another—and this one is attributed to Rubinstein—is "Poland's Greatness." It is related that the work impressed its composer so vividly that he fancied a train of knights and ladies entering his room at the call of this music. It was beloved by Liszt, when he held all of Europe in the palms of his pianistic hands, and its popularity has never abated. It is a magnificent work, noble and impressive, full to its length with extravagantly beautiful melody.

1106 *Prelude in D Flat, Opus 28, No. 15*

PIANO

This is perhaps the best known of that wonderful group of short piano pieces which the composer denominated "Preludes." Chopin wrote almost exclusively for the piano, and he speaks the piano language. Nevertheless many of his compositions are effective in other versions, and among them this prelude. It is sometimes known as the "rain-drop" prelude, on account of the middle part in minor, with its incessant repetition of the same note—which also occurs, but not so noticeably, in the rest of the composition as well. The work is also said to represent the composer's grief at the absence of his friend Countess de Dudevant ("George Sand")—and the little cry of joy, when the major key comes back at the end, her return.

75 *Preludes Nos. 20 and 21*

PIANO

The two Preludes contained on this roll show the widest difference of mood. The first, No. 20, is one of the briefest complete compositions on record. It is only thirteen bars in length, and it has been suggested that it may have been intended as the sketch for a funeral march. There is a reference to it by George Sand, who declared that the one Prelude contained more music than all the trumpetings of Meyerbeer. One critic has confessed that these thirteen bars contain the sorrows of a nation.

The following Prelude, No. 21, is a nocturne in character. Its fine, singing melody is beautiful. At first its mood is tender, while the constantly shifting bass figure keeps the sense of movement uppermost in the mind of the listener. Then comes a veering of mood, the theme is lashed to a point of climax, and after this it subsides, the bass sings a 'cello solo, and the end comes with two simple chords.

898 *The Maiden's Wish**Paraphrased by Franz Liszt*

VOCAL

Chopin composed seventeen songs, but they have not, like his writings for the pianoforte, held their place in public esteem. The one possible exception is the case of the present song, "The Maiden's Wish," which is sung rather often and which has also gained additional life through its transcription by Liszt, here presented. It is a Polish song, a mazurka in form, and its plaintive principal melody is altogether most charming. After this theme is stated in its simplicity, Liszt then proceeds to paraphrase it, writing three variations upon the melody. Of these the final one is by far the most effective, although the other two have their excellent points also. But, taken as a whole, this composition is alive with interest, claiming the attention of the listener by reason of the simple beauty of the melody and the cleverness of the variations.

258 *Sonata, Op. 35—Funeral March*

PIANO

There is justification in presenting this Funeral March separate from the other movements of this Sonata, for it seems to have been composed apart from the rest, and Schumann believed that it had no logical connection with the balance of the work. However this all may really be, the fact remains that this celebrated March stands equally well quite alone, as none of its beauties are dependent upon

the preceding or following movements. The impressive music of this March is known throughout the music world. Its somber beginning, as the booming of a bell, its melancholy theme and the undeniable loveliness of the trio are all points that everyone who ever has heard this March has noted. One of Chopin's countrymen wrote of this imposing work: "Such a funeral march could only have been written by him in whose soul the pain and grief of the entire nation resounded as an echo."

C LARK, SCOTSON

Rev. Frederick Scotson Clark (1840–1883) was an English organist who founded the London Organ School—London also being the city of his birth. At the Paris Exposition, Clark was the representative English organist. His organ compositions are his most successful writings.

214 *Chorus of Angels* ORGAN

A melody, rife with sentimental meaning, is the basis of this attractive composition. The composer has voiced the theme itself simply, but he has placed in the treble above it figures of ornament, as of high-voiced chimes. These lend to the entirety the effect of ethereal beauty. A second section of the work now appears, and in it the composer displays a sterner mood; but the first part soon turns and with it the mood of lyric calmness, with which the composition ends.

C LARKE, MILLICENT

669 *Lexington March* ORCHESTRA

A brilliant, stirring march, this, clean cut in rhythm and employing melodies that have popular appeal. The opening theme is particularly attractive and its cheerful mood stamps the whole

composition and prevails until the Trio section appears. The latter is based upon a broad, sentimental melody, coupled with rousing rhythm. A repetition of the foregoing music brings this roll to a brilliant close.

COHAN, GEORGE M.

1237 *Over There*

VOCAL

It is scarcely necessary to describe this. After the composer thought he had exhausted its possibilities, he sold it to its present owners for \$25,000, and they have doubtless realized many times their investment. The opening of the chorus is based on a bugle call.

CHORUS

Over there, over there,
Send the word, send the word over there,
That the Yanks are coming, the Yanks are coming,
The drums rum-tumming ev'rywhere,
So prepare, say a prayer,
Send the word, send the word to beware;
We'll be over, we're coming over,
And we won't come back
'Till it's over, over there.

CORBIN, A.

279 *Santiago—Spanish Waltz*

ORCHESTRA

This is a very well-known Spanish Waltz, whose popularity shows no sign of waning, despite the welter of new music of this

caliber that is poured forth constantly. But "Santiago" still holds its audiences where pleasing, graceful and at the same time dashing Spanish music is admired. The opening theme, after the brief introduction, is indicative of the entire writing, for here is a melody that is brilliant and at the same time has an undercurrent of lazy swing so typical of Spanish music. After that one episode succeeds another, the musical sum total being a very delightful waltz.

CROISEZ, ALEXANDER

Alexander Croisez (1816-) was born in Paris early in the last century. He is best known through a number of small, dainty writings, of which this is an example.

322 *The Prisoner and the Swallow* PIANO

The composer designates this composition a "Caprice de Genre." It is a very odd and pretty musical conceit, and the listener will have no trouble in following the program of the music and hearing in it what the composer intended for the song of the swallow and the plaint of the prisoner. There is a second part that is almost dramatic in its impetuous vein, but this mood soon modulates to the repetition of the first part, where the pretty melody of the prisoner's lament is again embellished by the trills and flutterings of the swallow.

CZIBULKA, ALPHONS

Alphons Czibulka (1842-1894) was a Hungarian by birth and began his musical career as a pianist. From this he graduated into the position as conductor at a Vienna Theater and then bandmaster, finally devoting himself to composing in which branch of music he has been prolific and successful.

✓ 162 *Love's Dream After the Ball* PIANO

A composition of the lighter genre is this favorite Intermezzo. There is in the title sufficient hint of a program to enable the

listener to unravel the thread of happenings. The very pretty valse theme that is heard at the start is, of course, typical of the ball music. It is a melody of great languorous beauty. Then comes a very attractive incident of musical contrast, one in which there is expressed a wealth of pleading sentiment. At its close the valse theme is heard once more until it drowns away in the perspective.

DALLIER, H.

929 *Contemplation* STRING ORCHESTRA

Originally written for string instruments and harp, this effective and sentimental composition is here transcribed for the Aeolian Pipe-Organ with good effect. It begins with a weaving figure of accompaniment, and over this a pensive theme is voiced, the mood and melody of which completely justify the descriptive title. Its sentimental appeal is unceasing and the beauty of the music only deepens with repeated hearings.

DAMROSCH, WALTER

Walter Damrosch (1862-) was born in Breslau, January 30, 1862. He studied with his father, Dr. Leopold Damrosch, famous conductor and violinist, and one of the pioneers of music in America. His other teachers included Draeseke, Von Inton and a course in conducting with Hans von Bülow. He is eminently well known as an orchestra conductor, having held that post with the New York Symphony Society, which he founded as a permanent organization and at the head of which he still stands. He has been conductor of the New York Oratorio Society, the Damrosch Opera Company, the Metropolitan Opera House and other important institutions. He is also well known as a composer, having written the operas "The Scarlet Letter," and "Cyrano," a Manilla Te Deum and songs.

351 *Danny Deever*

VOCAL

No other composition by Walter Damrosch is so famously known as is the song "Danny Deever." As a poem it is also probably the best known of the "Barrack-Room Ballads." The opening line

" 'What are the bugles blowin' for?' said Files-on-Parade" has rung its dramatic meaning into the four corners of the earth. So, too, has Walter Damrosch's musical setting penetrated almost everywhere that English is spoken and sung, for the composer has caught the brutal, dramatic spirit offered by the poet and has confined it within the bars of his effective music.

D ARCIEUX, FRANCISQUE

1191 *Noël Bressan*

VOCAL

Bresse is a district of eastern France directly west of Switzerland. This is a Christmas carol, a traditional melody of the people of the district, harmonized by Darcieux; and arranged for the organ by A. H. Ryder. The French Noëls have a character of their own; and this one is quite as beautiful as the best of them.

D E BOECK, AUGUST

573 *Allegro con fuoco*

ORGAN

An imposing composition this and an unusually interesting one. Its author sets forth his main idea frankly, almost bluntly, announcing his chief theme at the very beginning, where this melody is made

to sound impressive, being launched with tremendous surge. Brilliantly and at length is this theme dwelt upon, the mood being almost a martial one. Then appears contrast in a more lyric section, an intermezzo abounding in modern, odd harmonic effects. Now there is a return to the main, pompous theme of the beginning, and the ending is stirring in its brilliancy.

DEBUSSY, CLAUDE ACHILLE

D *Claude Achille Debussy (1862–1918), one of the foremost of French composers, was born at St. Germain-en-Laye, August 22, 1862. His musical studies were pursued at the Paris Conservatoire, where he won the Prix de Rome by a cantata, "L'Enfant Prodigue," which is considered one of the most remarkable student compositions ever offered. From Rome he sent to the Paris Conservatoire authorities a setting of "The Blessed Damosel," that was refused because of its modernity of style. This did not daunt the composer, and he continued writing compositions that have won their way and made fame for their author. Chief among these is the present Prelude and the Drama "Pelleas et Melisande." M. Debussy died in Paris, March 26, 1918.*

1055 *Children's Corner*

- a. *Little Shepherd*
- b. *Golliwogg's Cake Walk*

PIANO

The "Children's Corner" was composed in 1908 and first played in public by Harold Bauer at the "Cercle Musicale" in Paris, December 18 of that year. The suite consists of six short pieces, of which the last two (those included in the present selection) have proven the most popular. The other titles are "Doctor Gradus Ad Parnassum," a parody on five-finger exercises, "Jimbo's Lullaby," "Serenade for the Doll," and "The Snow is Dancing." The titles are given in English, probably because the composer's little daughter was studying English with her governess. The score bears the dedication "To my dear little Chouchon with the tender excuses of her father for what is going to follow."

"The Little Shepherd" is a charming little pastoral melody with plenty of variety in spite of its brevity. "Gollywogg's Cake Walk" is a bit of Debussyan rag-time. It is full of child-like humor and vivacity.

Daniel Chenneviere, in a little brochure on "Debussy and his work" says of this suite: ". . . these pieces so pure, so simple, dedicated to his little daughter, childish illustrations of a depth of emotion and an unforgettable tenderness; melodies so full of sentiment that it seems as if each note were weighted with a tear, or illumined by a smile—those tears and those smiles of children that fairly weep with love—so beautiful are they."

1135 *En Bateau*

PIANO

The "Little Suite" (Petite Suite), of which this is the first movement, was originally written for piano, four hands. There are effects intended in it that are impossible on the piano (such as the long sustained high melody notes in "En Bateau") so the composer's friend, Henri Busser, scored the whole suite for orchestra, with the composer's approval. The other movements are a "Cortège," "Menuet," and "Ballet." The first movement, as its name implies, is a barcarolle with a truly delightful boat-like swing. Except in the middle there is no trace of the impressionism of the later Debussy and even here there is melody of a "misterioso" sort—a mystery however which need go no deeper than the roots of the pond-lilies thro' which the little boat may pass.

539 *La Damoiselle Éluë—Prelude*

ORCHESTRA

"La Damoiselle Éluë" is in its entirety written for solo, women's choir and orchestra and the text is none other than Dante Gabriel Rossetti's "Blessed Damozel," Debussy employing a French translation made by Gabriel Sazzarin.

This composition was Debussy's offering as a Prix de Rome graduate of the Paris Conservatoire. He won this sought-for prize in 1884 by his cantata "L'Enfant Prodigue," went to Rome and then, in accordance to custom, sent to the Institut a work, which in his case was "La Damoiselle Éluë." It was practically refused by these learned academicians because of its ultra-modern trend.

Despite the fact that "La Damoiselle Éluë" is a very early work of Debussy, it was not heard in New York until December 2, 1908, when the New York Oratorio Society produced it in its entirety.

The present Prelude gives a very adequate and comprehensive idea of the general genre of this work, for here delicacy of tonal web and odd harmonies predominate. It is an interesting bit of writing, one that foreshadows the quality of this French musician's later compositions.

1017 *L'Enfant Prodigue—Prelude*

ORCHESTRA

One does not often think of the prodigal son with his French title, and hence it comes as a sort of surprise that Debussy's cantata is based upon this story. The work gained Debussy the coveted Prix de Rome at the Paris Conservatoire in 1884, when the composer was only twenty-two. It is for solos, chorus and orchestra, and contains duets and trios, even a *cortège* and dance. In a way it foreshadows *Pelleas et Melisande*. The prelude is very short and is based largely on melody of oriental tinge; later there is a sustained theme with an accompaniment that reminds one of a similar one in Rubinstein's well-known "Kammenoi-Ostrow."

13 *Prelude—a l'Après-Midi d'un Faune*

ORCHESTRA

This celebrated orchestral composition by Debussy has for its program basis a poem by Stephane Mallarme, the title of which is identical with this music, and which is, translated, "The Afternoon of a Faun." The poem is frankly acknowledged to be a cryptic bit of writing. So let us accept in part Mr. Edmund Gosse's interpretation:

"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experiences of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grow the impressions of this delicious experience. He would resign his woodland godship to retain it. . . But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding, and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

Let the listener hear in this wierdly beautiful music some suggested outline of this program. Or let him simply follow the music for its own vague, fascinating charms. Either way there is pleasure to be gained, for Debussy's score is a marvelous texture of shimmering strands.

491 *Reverie*
PIANO

Originally this is a piano composition, but its present adaptation for organ proves its unusual effectiveness for this instrument. The character suggested by its title is cleverly carried out by the first theme. This melody, incidentally, has far more continuity than most themes of this ultra-modern French master. A middle section introduces contrast but at the same time does not interrupt the mood of this composition. For the close the first part is effectively repeated.

D E KONTSKI, ANTON

483 *Reveil du Lion (Awakening of the Lion)*
PIANO

This well-known descriptive piece of music has enjoyed rare vogue. It has been played everywhere by amateur and professional orchestras, has flourished as a piano piece—in fact, its tunefulness has satisfied audiences of every kind that crave and enjoy descriptive music. It begins with a hunting fanfare, followed by an engaging, brisk melody that gains in brilliancy as it proceeds, until a big climax is attained. This strain is cut short to allow the introduction of a sentimental episode, melodious and floridly adorned, which is heard at length. Then appears a brief dramatic section resembling the beating of tomtoms and the roaring of the lion, after which the initial brisk, march-like episode appears in which is introduced the sentimental theme, now voiced in pompous march rhythm. This material is now stated and restated, culminating in a brilliant climax. And in this brilliant, dashing mood the piece concludes.

D E KOVEN, REGINALD

(Henry Louis) Reginald De Koven (1859—) was born at Middletown, Connecticut, in 1859. He received most of his education abroad, studying pianoforte, singing and composition under such masters as Vanuccini, Genée

and Delibes. He has composed quite a number of works, chief among which are his operettas and songs, and with them has won great success.

✓ 745 *Oh Promise Me*

OPERATIC

De Koven's name and fame as a composer of lighter music rests for the greater part upon the tremendous success of his operetta, "Robin Hood," and this work, in turn, is remembered chiefly by the present excerpt, the contralto air called "Oh Promise Me," named after its opening words. "Robin Hood" was first produced in 1890 in this country and a year later in London. Its success was instantaneous and its hold upon the public of long duration. It is probably the most successful of American operettas, and only recently it was revived again, once more enjoying prosperity.

Everyone knows the song, "Oh Promise Me." It has been sung, strummed and whistled by almost everyone and almost everywhere. Here it is most attractively presented, in a dignified and effective arrangement which fully sets forth the fine, melodious charm of this music.

29 *Recessional*

VOCAL

In its original form this composition is a song, the music being composed to Rudyard Kipling's famous poem. Here this text has found attractive musical setting. There is a brief but imposing introduction. Then the song proper begins, based upon an easy, flowing melody. The sentiment is rather finely expressed here. The melodious course of this section is punctuated by several climaxes, which afford moments of contrast. Finally the theme is thundered forth majestically as a conclusion to the writing.

580 *The Student King—Selection* •

OPERATIC

This roll contains a selection of music from "The Student King," a comic opera which has won considerable public favor. In this sprightly music—especially that of the beginning—the listener will hear the characteristics that made this composer famous as the author of "Robin Hood." Later there are some sentimental episodes, which introduce the element of contrast. The conclusion is a lively waltz incident. The effect of the entire selection is that of very pleasing music.

DE LA TOMBELLE, FERNAND

D *Fernand de la Tombelle (1854—) is a Parisian, and the date of his birth is August 3, 1854. He was a pupil of the Conservatoire, studying under Guilmant and Dubois, and was awarded first prize for composition. He lives in Paris, where he holds the post as Officer of Public Instruction. He is active as a composer, and his works include compositions for orchestra, string quartet, voice and organ. His writings are well known, both abroad and in this country.*

488 *Marche Pontificale*

ORGAN

The composer launches forth his main theme at the very beginning, and gives this utterance in a most stately manner. The theme itself is a majestic one, so that the composer's manner of stating it but emphasizes its impressive qualities. A second incident is then heard, at first modestly, but later with much pomp. Still another episode occurs, this being more lyric in its character; after this there is a return of the main subject, and the Marche concludes brilliantly.

DELIBES, LEO

D *Leo Delibes (1836–1891) is famous principally for the daintiness that dominates his writing. He was born at St. Germain-du-Val, Sarthe, but soon entered the Conservatoire in Paris and spent the greater part of his life in that city. His music is thronged with Parisian grace, and his melodies are charming.*

✓ 611 *Coppelia—Selections*

ORCHESTRA

Even more generally beloved than this same composer's opera "Lakmé" is his ballet "Coppelia." For a time, when the art of ballet dancing had fallen into neglect, save in a few countries, this ballet was relegated to the bin of oblivion, but in more recent years, when such dancers as Pavlowa and Genée have breathed new life and interest into ballet dancing, "Coppelia," together

with some of its sister ballets, have again arisen to claim the admiration they deserve.

Delibes, during his early career, had devoted himself to dramatic writing and to composing operettas, but in 1866 he was commissioned to write a ballet called "La Source" in which he collaborated with a Polish musician named Minkous, and here Delibes gave such unmistakable evidence as a master of the art of composing ballet music that he eclipsed his collaborator and was immediately asked to write a ballet divertissement which was introduced in an opera called "Le Corsair," by Adolphe Adam. So successful was this, that he was commissioned to write a complete ballet, namely "Coppelia" which was produced at the Paris Grand Opera in 1870 and which gained such fame that it is considered the composer's masterpiece. It also won such general public recognition that it has remained in the repertoire of the Paris Grand Opera for more than forty years.

Here is presented a winning list of numbers from the music of this ballet, beginning brilliantly with the Mazurka and including in its course the charming Valse and some other familiar and melodious excerpts, all combined into a pleasing and effective roll.

✓ 1052 *Lakmé—Selections*

OPERATIC

Lakmé was produced in Paris, April 14, 1883, the text written by Goudinet and Gille. It tells the story of a Hindoo girl in love with an English officer. Her father, a priest, tries to kill the Englishman, Gerald, but Lakmé saves his life and hides him in the jungle. Finding he is in love with an English girl, Lakmé poisons herself with the flowers of the *datura stramonium*.

The selections made for this roll include the Introduction, the immediately following morning prayer of the Brahmins, with Lakmé's invocation; the prelude to the second act, the market scene following it, the song by the priest, Nilakantha, later in the same act: "Lakmé, some grief o'erclouds thy face," a scene towards the close of the second act; then back a little to a love song by Gerald: "Ah, this is love," Lakmé's answer suggesting the hiding place in the jungle; then going back to the first act—Gerald's soliloquy as he is about to sketch the design of the sacred jewels; a barcarolle duet from still earlier in the first act; Lakmé's air: "Oh, why in these woods do I so love to roam?"; a duet almost immediately following (Lakmé and Gerald); and ending with another portion of the duet: "'Tis the God of youth and beauty." The order of these selections has been chosen of course for musical effectiveness rather than to follow the chronology of the drama.

Lakmé had spoken dialogue in the original version, consequently like Carmen, it came under the head of "opera-comique." The artificial distinction between "opera-comique," opera with spoken dialogue and "opera-grand," opera with sung recitative, hardly obtains at the present day. No one thinks of writing a "grand opera," whether of tragedy or comedy, with spoken dialogue. The "operas-comiques" with tragic denouement, like Lakmé and Carmen, are now usually given with recitatives in place of the spoken dialogue, much to their advantage.

1115 *Lakmé—Entracte and Bell Song*

OPERATIC

Lakmé is the only operatic work of this composer which has made its way—though Delibes' ballets Sylvia and Coppelia are better known. Delibes' music is uniformly graceful and melodious, and if it never ascends to great heights, it never descends to triviality.

The opera is a strange mixture of Oriental and western life. An English army officer falls in love with a Hindoo maiden, a daughter of a Brahmin priest. But when the Hindoo girl finds that her English lover is engaged to an English girl, she poisons herself.

The Bell Song occurs in the second act—it is the song sung by Lakmé to attract the attention of her lover. It is a great favorite in concert with coloratura sopranos, and is in fact the most melodious and attractive number in the whole opera.

1005 *La Source*

(a) *Variation*

(b) *Circassian Dance*

ORCHESTRA

In 1866, Delibes, then young and unknown, was commissioned to write the music to a ballet in conjunction with a Russian (one authority says Polish) musician named Minkous. The Ballet, the scenario of which was by Ch. Nutter and Saint-Léon, was in three acts divided into four "tableaux," the music of the first and last of which was by Minkous, while the second and third were provided with music by Delibes, who showed himself so much superior to Minkous that he leaped into fame almost at a bound. *La Source* was produced at the Theatre National de L'Opera, and the principal rôle, that of Naila, the fairy of the spring, was danced by Sangalli, one of the most famous dancers of the time. The

scene of the ballet is laid in Circassia, in the gardens of the palace of the Ghendjeh. These two dances are the third and fourth in a "divertissement" in Act II. The first is very short ("Variation" is the name of the dance), while the second is characterized by Circassian rhythms, and is the finale of the divertissement.

303 *Naila—Intermezzo—Pas des Fleurs*

ORCHESTRA

"Naila" was one of the first ballets written by this eminent French composer. It preceded his better-known ballet, "Coppelia," by about four years. "Naila" was produced at the Paris Grand Opera in 1866 and its title was then "La Source." But later, at the time of its Vienna production, it was rechristened "Naila, die Quellenfee." The present Intermezzo is a graceful waltz, abounding in all those delightful, tuneful touches that stamp the writings of this composer. Its main theme is of haunting beauty and delicacy, and is deservedly very popular.

78 *Le Rossignol (The Nightingale)*

VOCAL

This is the transcription of one of Delibes' songs—a song by that writer of classic, dainty ballet music. "Le Rossignol" is a composition with an abundance of exceeding grace. Its beginning, with its fitting figures and its trill—all imitative of the creature of song, mentioned in its title—is an alluring incident. Finally the melody of the song proper comes, and this is again an evidence of the exquisite grace that flowed from the pen point of this famous composer. At the close the scheme of the introductory figure is heard once more, the whole producing a warm, glowing impression upon the listener.

226 *Sylvia—Pizzicati and Valse Lente*

ORCHESTRA

These two movements from Delibes' "Sylvia" are beautiful examples of this Frenchman's composing art. The melody seems simply to flow from his pen in graceful curve of outline. Grace and charm are the qualities that dominate these two excerpts of ballet music. Both of them are too well known to need detailed notice, but neither of them has paled a particle during all the time that it has been paraded before the ears of an admiring public.

D E LILLE, GASTON

1125 *Rêve Charmant*
PIANO

This "Charming Dream" is a delightful little composition, with an ingratiating melody. The chimes are heard in the introduction. Towards the middle the melody becomes more flowing and more sentimental; here it is accompanied by harp arpeggios. The subtitle is "Berceuse," and throughout, the rocking motion of the cradle is kept up, without, however, becoming monotonous.

D EMAREST, CLIFFORD

815 *Pastorale Suite*
ORGAN

A series of short movements go to make up this melodious Suite which begins with a Scherzo-like incident, leading into a pleasing waltz movement. Next comes a lyric episode, in character much like a serenade, a tender, sentimental melody being voiced above a simple accompaniment. Then the music assumes a devotional quality, and this leads to a second lyric mood quite Italian in character, and in the latter the Aeolian Chimes are effectively employed, after which the music goes tenderly to its close.

D EPPEN, JESSIE L.

915 *Eleanor*
VOCAL

Originally a song, this composition is here so effectively transcribed for the Aeolian Pipe-Organ that its sentimental character is fully set forth in the present arrangement. The main theme is

a winning melody, graceful in outline and almost popularly appealing, and the composer's treatment of this theme and her introduction of contrasting incidents are skilful—all these qualities combining to make a roll of fine effect.

DETHIER, GASTON

D Gaston Dethier (1875—), known both as organist and composer, was born in Liege, Belgium, on April 19, 1875. His musical education was received at the Liege Conservatory, from which institute he graduated and assumed the post of organist at the church of St. Jacques, in Liege. There he remained until 1894, when he came to New York, being recommended by Alexandre Guilmant for the position of organist to the church of St. Francis Xavier, in New York. This position he filled for fourteen years, and at present (1914) is connected with the New York Institute of Musical Art in the capacity of instructor.

825 *Caprice—The Brook* ORGAN

Beginning with a purling, restive figure, which the composer indubitably intended to depict the rushing movement of the brook as it goes babbling on its course. Contrary to the usual tonal figures employed by composers to represent the melodious course of a brook, the device of the present composition is one of originality and charm, the occasional introduction of a chromatic run indicating the leaping and falling of waters over a rocky ledge. Almost at the outset a pretty theme develops and then, against the "brook" motif, used as an accompaniment, the song of birds is heard, invoking the mood of the woods.

The next incident is a love song, heard over the music of the brook's waters, and finally there is a climax combining the use of the Aeolian Chimes, the singing of birds and the love theme. With this incident the caprice goes brilliantly to its close, ending in a precipitate chromatic run that is tremendously effective.

886 *Scene Pastorale* ORGAN

With the very first subject of this composition the bucolic mood is released. This is expressed by a charming melody that suggests woodland and pasture. There is an incident of contrast that seems

DETHIER—Continued

to call up visions of a dancing scene on the sward, and then the original theme and mood return. These two incidents alternate, resulting in a climax of considerable proportion. After this the lovely quiet of the beginning is once more recalled, and the pastoral theme sounds again in all its charm. The conclusion is in keeping with this peaceful mood.

1099 *Scherzo in E Flat*
ORGAN

This is a humoresque, practically; it is brilliant, effective and full of piquant effects. It is in a quick waltz rhythm, and although written for the organ, would be eminently suitable for either the piano or the orchestra.

Dethier's melodic inspiration never fails him; a distinguished organist himself he thoroughly understands the capabilities of his instrument.

D'EVRY, EDOUARD

D Edouard d'Evry (1869—) is a brilliant organist, resident in London. He comes of French parentage, as his name implies, but his musical education was gotten in London. Since 1886 he has been organist of the Brompton Oratory. In addition to his reputation as a brilliant performer he is also known as a composer of organ pieces, many of which are successful, the following compositions being fair examples of his composing power.

586 *Canzona della Sera*
ORGAN

A lovely melody forms the basis of this "Song of the Day," this fine melody being voiced over a restless accompaniment. After being stated several times, the initial mood and melody are abandoned for the moment, and a contrasting episode is introduced which serves to heighten the effect of the first theme when this returns to conclude this graceful, melodious writing.

998 *Cradle Song*
ORGAN

Without making any great pretense of being an ambitious composition, this Cradle Song is nevertheless not without appeal, its

attraction being that of sentiment. The basis of the writing is a simple theme of plaintive quality. This is tenderly set forth, and thus its naive charm is best appreciated by the listener. During the course of the composition there is, of course, an episode of contrast, following the initial statement of the melody, and this first section returns again at the close, in the usual conventional order.

930 *Meditation*

ORGAN

A brief introduction precedes this piece of tender moods, and by this effective means the listener is prepared for the appealing music that is to follow. The chief theme, heard immediately after the introduction, is a long-breathed melody, sentimentally wrought and stated at some length. Then comes a period of contrast which is one of emotional stress that records a complete veering of mood, and after this there is heard a repetition of the initial melody, which concludes charmingly and simply.

D'HARDELOT, GUY

Guy d'HardeLOT is the pen name of a London composer of a number of charming songs, and an operetta as well—Mrs. Rhodes in private life. She was born at the Chateau d'HardeLOT, near Boulogne, in France.

1127 *Because*

VOCAL

The composer sometimes writes the poems as well as the music, which she has done in this case, the English translation being by Edward Teschemacher. It is an effective song and no less so as a selection for the Aeolian Pipe-Organ with its harp and syncopated effects in the accompaniment. The sentiment of the text may be gauged by this stanza:

Because you come to me with naught save love,
And hold my hand and lift mine eyes above,
A wider world of hope and joy I see
Because you come to me.

DICKINSON, CLARENCE

D *Clarence Dickinson is an American concert organist and composer of note. He is a native of Indiana, educated in the Northwestern University, while pursuing his musical studies in Chicago with Harrison M. Wild and Adolf Weidig. About this time appeared his first important composition, a light opera upon an Indian theme, called "The Medicine Man." In 1898 the composer went abroad for a three years' study course with Otto Singer, Heinrich Reimann, in Berlin, and with Alexandre Guilmant, Maurice Moszkowski and Louis Vierne, in Paris. Upon his return from abroad he settled in Chicago as organist, conductor and teacher. In 1909 he came to New York as organist of the Brick Church and conductor of the Mendelssohn Glee Club. He is one of the founders of the American Guild of Organists, and has composed a number of pieces, both instrumental and vocal.*

237 *Berceuse* ORGAN

Melody and sentiment are here welded into a graceful organ composition, aptly called "Berceuse." Its basis is a plaintive theme which compels admiration by its appealing quality and sheer simplicity. After the hearer has sufficiently reveled in the charms of this melody, a second, interluding section is introduced. This is brief and is again followed by return to the dreamy music of the beginning, now voiced as though sung by a 'cello.

D IENEL, OTTO

D *Otto Dienel (1839-) was born in Silesia, at Tiefenfurth, January 11, 1839. He studied music in Berlin at the Royal Institute for Church Music, and at the Royal Academy. Then he became a teacher of music, and later was appointed organist at the Marienkirche in Berlin. He received the title of Royal Musikdirector in 1881.*

706 *Allegro Scherzando* ORGAN

The happy "Scherzando" character of this composition is voiced at the very outset, where the mood is that of banter. In the middle

part the theme is constantly commented upon by nimble bass figures, and then this mode of presentation is reversed, the theme being placed in the bass while the running commentary is heard in the treble until the work comes to a happy close.

DIGGLE, ROLAND

1158 *American Fantasy* ORGAN

This work, dedicated to Will C. Macfarlane, city organist of Portland, Maine, is based on two themes—"America" ("God Save the King") and "The Star-Spangled Banner." The introduction begins with the first phrase of "America" in canon form. Then there is a cadenza, and the same motive treated fugally—then "The Star-Spangled Banner" enters in the pedal—and we have the two themes together. Then "America" in minor—followed by a resumption of the fugal treatment; and as a climax the final phrase of "The Star-Spangled Banner" is combined with the first phrase of the same tune; with "America" sounding from the treble.

DONIZETTI, GAETANO

Gaetano Donizetti (1797–1848), one of the most brilliant of Italian opera composers, was born at Bergamo, November 29, 1797, and died in the same city, April 8, 1848. His father desired that he should study law, but the musical instinct was too strong, and the lad was allowed to attend the local music school. After completing his studies, Donizetti yearned to become a dramatic composer, but his father insisted that he become a teacher. To close this discussion Donizetti joined the army and was ordered to Venice; while there he composed his first opera, and its success encouraged him to further composition. Failures and successes alternated and in seven years Donizetti wrote not less than twenty-three operas. Then he turned a new leaf and began

his really successful period of work, and climbed to fame, with "Lucia"—which is still considered his masterpiece—"La Favorita" and "Don Pasquale." He wrote about seventy operas, all told, and a great many other compositions.

511 *L'Elisir d'Amore*—Selection OPERATIC

"L'Elisir d'Amore" is a famous lighter opera, an "opera buffa," which helps to keep Donizetti's name before the opera-going public. Its libretto is by Romani, and it was first produced in Milan in 1829. London heard it in 1836, and three years after that it was sung there in English, as "The Love Spell," at Drury Lane.

The present roll of selections is an exceptionally delightful and interesting compilation of melodious incidents from this opera, which is sung from time to time at the Metropolitan Opera House. It begins with the merry, dashing introduction to the first act, and then follows the most celebrated number in the opera, namely, the tenor solo, "Una furtiva lagrima," the mellow melody of which simply drips sentiment. Both sprightly and appealing music follows, and the roll goes to its close in a brilliant manner.

28 *Lucia di Lammermoor*—Selection No. 1 OPERATIC

Of the long list of operas composed by Donizetti, "Lucia di Lammermoor" is most prominent in keeping this composer's name before the opera-loving public of to-day. Its first performance occurred at Naples in 1835, and four years later it held the stage of the Theatre de la Renaissance in Paris. After that it found its way to London, and thence into the four quarters of the globe, so that at the present time it is well known almost everywhere. Briefly, the story of "Lucia" is as follows: Lord Henry Ashton of Lammermoor has arranged a marriage between his sister Lucia and Lord Arthur Bucklaw, being ignorant of an attachment that exists between her and Sir Edgar Ravenswood. The latter is out of the country, but his letters to Lucia are intercepted and forged papers are substituted to persuade Lucia of Sir Edgar's infidelity. Disappointed, Lucia consents to marriage with Lord Arthur, when, just as the wedding is about to be consummated, Sir Edgar appears on the scene. This point of the plot allows for the introduction of the famous Sextette, in which Sir Edgar voices his rage. Bloodshed is prevented and the marriage is concluded. But the affair has unsettled Lucia's reason, and after murdering her husband in a fit of insanity she regains her sense and dies. Edgar, hearing of this,

plunges a dagger into his heart. The present selection serves to recall to the listening ear some of the chief musical incidents of the work, principal among which is, of course, the famous sextet. The selection of incidents here is liberal, and they are cleverly arranged so as to afford the greatest contrast to each other, thus setting off the merits of each.

1027 *Lucia di Lammermoor*—Selection No. 2

OPERATIC

This potpourri is made up of the following numbers: "Hail to the happy bridal day," from the second finale; a part of the Mad Scene, "Round us the guests assembled;" a song of Bide-the-Bent, "Ah, 'tis to succor thy hapless brother;" and its continuation, "If it be done;" Edgar's "To earth I bid farewell;" and his final "Thee I follow."

688 *Lucia di Lammermoor*—Sextette

OPERATIC

Of the music of this Sextette little need be said. It is universally popular and has done much to save the balance of the opera from early neglect. It is a spirited number, abundant in its melody and rousing in its climaxes.

D RIGO, R.

✓ 907 *Les Millions d'Arlequin*—Serenade

ORCHESTRA

Famously popular is this melodious serenade, from the ballet "Les Millions d'Arlequin." It begins with a brief, pleading introduction, then enters the main melody of the Serenade proper, a very plaintive love song but irresistible in its sentimental and tuneful appeal. It is graceful, pleasing music, its haunting melodiousness suggesting many hearings, so well does this music suit a mood of tender revery.

D RDLA, FRANZ

633 *Serenade*

VIOLIN

Originally a violin piece and played in concert by famous virtuosi, this Serenade is here successfully transcribed for the Aeolian Pipe-Organ. In general scheme of theme, mood and treatment, it resembles a French salon composition, its main melody being a gracious theme. There is a second episode, of deeper sentimental appeal, which provides the usual contrast to the foregoing incident. This initial episode is then repeated according to the demands of the conventional song form, and its winsome grace forms an effective conclusion to the graceful writing.

D UBOIS, THEODORE

Theodore Dubois (1837-) is a French composer whose activities center themselves principally about Paris, where he is renowned as a professor and director of the Conservatoire and as an organist at the Madeleine, in which latter position he was the successor of Saint-Saëns; he is also a French Academician.

6 *Cantilène Nuptiale*

ORGAN

This Nuptial Music is a very simple bit of writing. Its melody is naive in character, but it is extremely graceful. A simple bass forms the foundation for this pretty musical idea. Once the mood has been established the composer introduces some florid ornamentation to the melody. Then the former manner of presentation is again heard, and the work concludes with a charming coda.

590 *In Paradisum*

ORGAN

This is frankly a characteristic organ piece, one in which beauty of theme is more striven after than brilliancy and bombastic utter-

ance. At its beginning is announced a figure of accompaniment as of celestial harps, and upon this the principal melody then soars. This is an appealing theme, and after it has run its course there comes a chorale-like chant, probably intended to indicate the chant of the angels. Then the first theme returns and rises to exalted emotional heights, after which the music dies tenderly away. The form of the accompaniment is particularly suited to the harp stop, which may be used with charming effect.

808 *March of the Magi King*

ORGAN

The novel feature about this writing is the interesting program effect which the composer has striven for. As the music begins there flashes upon the ear a high, sustained note which continues throughout the piece. This constant sound is meant to represent the guiding star, and below this there is heard the March. The latter is brisk in movement and its melodic outline is rather simple; but there is expressed by its measures a certain sense of mystery, and this effect is heightened by the constant attendance of the sustained high tone, the star.

404 *Toccata in G Major*

ORGAN

This Toccata differs from most works of this class by a peculiarity of form. It begins most cheerily, with a crisp, lively theme that is voiced in a manner full of brisk movement. Then there is introduced a chorale-like melody that is of appealing beauty. After it the first Toccata theme is again heard, interrupted now and again by reminiscences of the chorale theme, and finally the whole work concludes with the quotation of the chorale.

D UFAU, ALEXANDRE

659 *Andante and Mazourka*

FLUTE

Originally written for flute solo and accompaniment, and here effectively transcribed for the Aeolian Pipe-Organ, this music

proves to be of exceptional interest. It begins in a happy mood, a bright florid melody proving to be the main theme of the opening section. This paves the way for the Mazourka, a stirring bit of writing with ornate passages for the solo flute. An impressive, brilliant section then brings this roll to its close.

D UNHAM, ARTHUR

Arthur Dunham (1875—) is an esteemed organist of Chicago, where he has played for Sinai Congregation and the Apollo Club for a long period. He has also published a number of organ compositions of much artistic merit.

336 *Pastorale in G*

ORGAN

The beginning of this Pastorale will probably arouse in the minds of the listeners a program of some sentimental outline, for here the composer has employed a sighing theme of bucolic character, and above it there threads a tender melody, as in comment upon the sighing theme beneath it. It is a duet of unusual grace. A more vigorous incident dispels for a moment the sentimental mood, but this all returns in a heightened form when the first part of this Pastorale is repeated with added embellishments, by means of which its tenderness is brought prominently to hearing again.

334 *Romanza in D*

ORGAN

But a few bars of most conventional accompaniment serve here to introduce a pretty bit of tuneful melody that soon threads its way aloft, gradually at first, then mounting resolutely to exalted heights, gathering emotional impetus with every bar until the climax is successfully and effectively attained. The form of this Romanza is extremely simple. After this initial episode there comes one of contrast, both in character of the melody and also of the sentiment, for here vigor prevails convincingly; then the opening part of the work is repeated and regales anew the listener's love for melody.

DURAND, MARIE-AUGUSTE

Marie-Auguste Durand (1830–1909), one of the founders of the famous Paris music publishing house now known as Durand et Fils, was born in the Seine city on July 18, 1830. He studied organ playing with Benoist and was, successively appointed organist at St. Ambroise, Ste. Genevieve, St. Roch and St. Vincent de Paul. Then he began partnership with another and founded a music publishing business, which made a specialty of putting forth works by modern composers. In addition he has been music critic and has also written a number of compositions in various forms.

882 *Gavotte Pastorale—Annette and Lubin*

ORGAN

This is a musical dialogue. Let us presume that it is Lubin who has the first word, and he voices his thoughts by a dainty melody, which is answered in a like manner, and then is introduced a courtly section which lends charm to the writing. At the close of this episode the two voices imitate each other gracefully and this leads to a repetition of the opening part. It is all very charming and the conclusion is in a sprightly mood, thus rounding out an effective composition.

DVOŘÁK, ANTONIN

Antonin Dvořák (1841–1904) was a Bohemian composer who is especially remembered in America, having lived an active musical life in this country for three years. Dvořák is probably the most famous of Bohemian composers, his compositions certainly having done more than those of any other of his countrymen to spread the fame and name of Bohemian music throughout the world.

261 *Bagatelles, Op. 47, Nos. 1, 2 and 3*

CHAMBER MUSIC

The five Bagatelles which appear under this opus number were composed by Dvořák originally for harmonium, or pianoforte, two violins and violoncello. The first three numbers are on this roll, and each endeavors to outdo the others in intimate charm.

Number 1 is an Allegretto Scherzando, and the mood suggested is that of folk music, beginning with a plaintive appeal.

In the tempo of a Menuet is the second of the group, and its theme is of particularly odd and pleasing grace.

Number 3 is, like the first, an Allegretto Scherzando, and here again is not only folk music but a folk dance suggested by the opening measures. There is a sudden turn to brilliancy in the middle section, and after this the initial section is repeated, the movement ending with a graceful little coda.

263 *Bagatelles, Op. 47, Nos. 4 and 5*

CHAMBER MUSIC

This roll is a continuation of the former set of Bagatelles, and here a beginning is made, Number 4, with a canon. Its theme is pastoral in effect and it is gracefully and cleverly thrown hither and thither, from one voice to another.

The final number is marked Poco Allegro, and is charged with a delicacy and charm that simply exhale the intimate note. It is a delightful conclusion to a group of pieces that for certain delightful characteristics scarcely has an equal among the many famous writings of this composer.

943 *Carneval—Overture*

ORCHESTRA

In 1891 the great Bohemian composer wrote a cycle of three overtures, which had their first performance at a farewell concert given in Prague on April 28, 1892, just before his departure for America. They were originally entitled "Nature, Life, and Love;" a general title for the three overtures. Separate titles were given subsequently: "In der Natur," "Carneval," and "Othello." They were played again in New York, at a concert given to welcome the composer to our country on October 21, 1892.

Carnival is originally a festival coming just before Lent. The word is from the Latin *carnem lavare* (Italian: *carne levare*) and means the putting aside of meat—not "farewell to flesh." This overture is a portrayal of a Bohemian Carnival, with occasional calmer episodes.

826 *Humoreske, Op. 101, No. 7*

VIOLIN

Originally this Humoreske was composed for the piano, but it was later changed to a violin solo with piano obligato, and as such it

has become generally known. It has, also, quickly become a favorite among listeners, and it enjoys great vogue as an encore number in recitals. The title is not intended to refer to a musical joke as is sometimes supposed but indicates a mood or fancy.

There is about the opening section a certain character of popular music—it is all so light and graceful—that it hardly sounds the product of this famous Bohemian composer, but in the plaintive middle section there show themselves the admired traces of this musician's mode of appeal through tender melody that is haunted by a tinge of sadness. It is an extremely lovable bit of writing.

281 *Quartet in E-flat, Op. 51*

Allegro ma non troppo (First Movement)

CHAMBER MUSIC

A spirited beginning to this interesting Quartet. The music here seems to exhale the many national characteristics to be found in this composer's music. It is charged with ceaseless energy, interrupted by but few lulls. One of these is near the close of the movement, when an episode of exquisite tranquillity occurs, bringing this section to its conclusion by a most tender plaint.

285 *Quartet in E-flat, Op. 51*

Dumka (Second Movement)

CHAMBER MUSIC

This, the second movement in this much-admired quartet, bears the title of "Dumka," which defines the elegiac mood of the music. It begins with a plaintive andante, in the minor, and this continues for some time, the themes voicing their appealing message tenderly. Gradually a lighter mood begins and prevails until it culminates in a vivace section, which is like some folk dance. The first mood and theme now return and again the mood of sadness is voiced until near the end, when a rushing presto brings the music to a close.

291 *Quartet in E-flat, Op. 51*

Romanze (Third Movement)

CHAMBER MUSIC

Here, as in some of the other movements of this famous quartet, the themes are charged with folk spirit. The movement begins with a somber but compelling introduction, which runs on at some length and then makes way for the main theme, a really charming and folklike melody. This is developed cleverly, the use of odd

DVOŘÁK—Continued

harmonies and surprising modulations heightening the effect of this writing and adding much to its interest. It is scarcely a conventional romance abounding in sentiment, but it is an exceedingly interesting writing.

293 *Quartet in E-flat, Op. 51*

Finale (Fourth Movement)

CHAMBER MUSIC

Beginning with a merry, dancing melody this Finale at once holds the ear captive by its abounding vitality and its spirited theme. This dance-like quality is continued even with the second theme, and here some of the harmonies employed are characteristic, by their oddness, of this Bohemian master. A brilliant climax is now achieved, and then the composer toys with his themes interestingly. The usual recapitulation now occurs, bringing this movement and the whole quartet to a close.

932 *Slavonic Dance, Op. 46, No. 3*

ORCHESTRA

This set of Dances assembled under this opus number, of which the present roll contains the third, played rather an important part in the establishment of this composer's fame. Just before their appearance in print the composer had struggled long and in vain for general recognition, but when they were given the public they attracted an unusual amount of attention to the composer and made it comparatively easy for the publication of others of his writings, so immediate was their success. Later he added to writings of this class, composing and issuing still another set of these Dances.

The present Dance is probably the most familiar of the set. Its beginning is charming in its swinging melody, punctuated by moments of resonant chords. So the Dance continues, full of dash and spirit, varying at times to a sentimental vein.

123 *Symphony—From the New World*

Adagio—Allegro Molto (First Movement)

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

ORCHESTRA

Much ink has been spilled in controversy over this Symphony. It was composed by the eminent Bohemian composer Dvořák while he was sojourning in this country, hence its title, "From the New

World;" and its first performance anywhere was given by the New York Philharmonic Society, December 15, 1893—not long after it was completed. It precipitated controversy because in it the composer employed themes that are supposed to be based upon melodic ideas to be found among the American negroes, and this Symphony, together with a quartet and a quintet, are supposed to prove his belief in a theory which he expressed earlier during his American stay and which was to the effect that there was a sure foundation for a new national school of music in the songs of these negroes.

It is needless to rehearse now the various phases of this wordy strife. Suffice it to say that the clouds of argument have now rolled away and the Symphony remains one of the most popular of musical compositions.

This, the opening movement, begins with a short introduction, Adagio, and in this section there is scarcely any trace of folk song. Gradually there is a climax and then the main body of the movement begins with a vigorous theme which is distinctly of the folk-song type. The second theme—after several interesting subsidiary themes have been voiced—is derived from the well-known and beloved melody, "Swing Low, Sweet Chariot." After this there is the customary development and recapitulation, and the movement concludes with a brilliant coda.

104 *Symphony—The New World*

Largo (Second Movement)

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

ORCHESTRA

This Largo is especially attractive. Its first theme is one of peace and exquisite sentiment, and the composer seems but to have heightened these beauties by stating the theme with greatest simplicity of manner. After this several other diverting thematic incidents enter and charm the listener, but at the close the first theme returns, and the movement closes haltingly, as though the composer had been loath to part company with his child of melody.

125 *Symphony—From the New World*

Scherzo (Third Movement)

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

ORCHESTRA

This movement begins with a brusque announcement that recalls in a way the opening of the scherzo of Beethoven's Ninth Sym-

DVOŘÁK—Continued

phony. Then a merry theme sets in, proclaiming the mood of the work. A second theme carries out this mood and then the first theme is repeated. This makes way for the trio, which also starts with a lively theme, followed by a jolly second melody, alert with trills. This trio is repeated, the main part of the Scherzo is heard again, and there is an imposing coda, which introduces, as a motto, the main theme from the first movement of the Symphony.

127 *Symphony—From the New World*

Allegro con fuoco (Fourth Movement)

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

ORCHESTRA

In this, the final movement of this remarkable Symphony, the composer has shown his technical skill more than in any of the preceding sections of the work. Here he has skillfully introduced reminiscences from the earlier movements, in addition to original melodies. A few introductory measures preface the brilliant exposition of the main theme, decisive, imposing melody. Then comes a second theme—after considerable development of the main theme—and then is heard a most interesting section in which quotations from the earlier movements appear. There is a fine, impressive coda and thus the Symphony goes to its close.

E ILENBERG, RICHARD

295 *The Guardmount*

PIANO

This familiar piece is ever popular. Originally written for the piano, it is a patrol, the music beginning in the faintest pianissimo, giving the impression that the parade is still far in the distance. Gradually it draws nearer until a brilliant section announces its presence, and after that it dies gradually away. This climax is a most-brilliant theme, while the first episode is based upon delightful, pleasing, crisp melodies that fit the scheme admirably.

ELGAR, EDWARD

Edward William Elgar (1857-), probably the most important musical figure among living composers in England today, was born in Broadheath, near Worcester, on June 2, 1857. He is musically accomplished as violinist, organist, conductor and composer. Both as conductor and as organist has Elgar been active in Worcester, which city he left in 1889 to take up residence in London. After two years' stay in London he retired to Malvern, in the County of Worcester, where he still resides. He has devoted himself to composition and has produced ambitious works of great importance, works that entitle him to most serious artistic consideration, and which have earned for him a prominent position among living composers.

442 *Canto Popolare*

ORCHESTRA

This is a solo fragment from Elgar's overture, Op. 50, called "In the South." The Overture, one of the recent works by this interesting English composer, is the result of impressions received while sojourning in Italy, and the last page of the manuscript score contains these lines from Byron's "Childe Harold's Pilgrimage:"

" . . . A land
which *was* the mightiest in its old command,
And is the loveliest, . . .
Wherein were cast the men of Rome.
Thou art the garden of the world"

A further clue to the general meaning of the work is found in the fact that it was conceived on a glorious spring day in the Valley of Anderra.

This Canto Popolare occurs just at the close of the working-out section of the overture, and follows an episode of strife. It is written in imitation of an Italian popular song, the melody voiced by the solo viola, under an accompaniment that is provided by violins and harps. Then the song is repeated, this time by the solo horn.

339 *Chanson de Matin*

ORCHESTRA

This is one of a brace of attractive compositions by this eminent English composer. Its mate and contrast, called "Chanson de Nuit," will also be found below.

The present "Song of Morning" is pitched in the mood of merry and care-free happiness. In fact, at moments it suggests the pastoral mood by delicate, naive and clever little touches. Its melodies are lovable, and the whole composition invites repeated hearings so that its charm may grow upon the listener.

337 *Chanson de Nuit*

ORCHESTRA

It seems here, in the "Chanson de Nuit," to have been the aim of the composer to avoid ambitious, involved writing and to confine himself, instead, to a simple song of night that voices the mood sentimental. The main melodic idea is a tender, songlike theme, and the effect of the entire writing is that of sympathetic appeal.

653 *Dream of Gerontius—Prelude*

ORCHESTRA

It is recorded that the death of a dear friend inspired Cardinal Newman to write "The Dream of Gerontius." In the text, Gerontius, approaching death, is at the portal of the great beyond, and he dreams of his soul's entrance into the world unseen, imaging the mysteries of the domain he is about to enter.

Elgar's musical setting of this wonderful text made him famous the world over. He composed it for the Birmingham Festival of 1900; it was produced at the Düsseldorf Festival two years later, and then was given performances in every musical city which could muster up the necessary forces of choir and orchestra.

Here is presented the Prelude, a beautiful bit of writing, a fine type of mood music, one of the most exalted numbers ever written by this famous English composer.

663 *The Dream of Gerontius—Chorus of the Demons*

VOCAL

Composed expressly for the Birmingham (England) musical Festival of 1900, this oratorio really served to bring Elgar's name to the attention of the whole musical world. His setting of Cardinal Newman's inspired text proved to be the best bit of music of its serious class that had come out of England in years, and the world was eager to tell him so and almost every large choral society the world over embraced this work in its repertoire, so that by this time it has become fairly familiar to music lovers generally. The incident here arranged is the chorus of demon spirits which

encountered the soul of Gerontius. It is a wild chant which is here penned, a forceful bit of writing abounding in stirring, dramatic climaxes and charged with uncanny effects.

692 *Grania and Diarmid—Funeral March*

ORCHESTRA

"Grania and Diarmid" is a stage work by the well-known Irish authors, George Moore and William B. Yeats, and the incidental music for it was composed by Elgar. The present Funeral March is one of these incidental numbers, and it refers to the death of Diarmid. The legend of Grania and Diarmid is of Celtic origin, and it deals with the love of these two, who elope, are pursued, and, finally, Diarmid is killed.

This music begins impressively. The somber trend of the well-defined, rhythmic theme carries the message of sorrow. Then comes the trio, in which this grief-laden music takes on a touch of lyric sentiment, and after all this the opening section is repeated and ends most simply. Here is no striving for boisterous effects, but rather is the mood of the incident voiced in a finely felt manner.

✓ 524 *Love's Greeting*

ORCHESTRA

Besides being a very early work, this brief composition shows Elgar in quite a different light to those whose acquaintance with him is gathered from his later compositions. "Salut d'Amour" was written for the lady who has since become the composer's wife. It is in song form, and bears much resemblance in character to a popular, sentimental song. The melody is very simple and is simply framed, making an appeal through its sentimental message.

✓ 850 *Pomp and Circumstance—Military March,* *Op. 39, No. 1*

ORCHESTRA

This title embraces six military marches, all of this opus number, which have achieved great popularity both in this country as well as in their native England. By no means is their performance restricted to military bands, but they have been given hearing by symphony orchestras and have been found to be remarkably interesting examples. Here the first of the set is presented and it is a spirited and imposing bit of writing. Its trio, with its majestic tread, affords the necessary contrast. It is an interesting example

of writing of its kind and seems particularly attractive coming from the brain and pen of Sir Edward Elgar, who, in his "The Dream of Gerontius," has proven a follower of the idea of the mystic in music.

160 *Pomp and Circumstance—Military March,*
Op. 39, No. 4

ORCHESTRA

All told Elgar has written six Military Marches under the title of "Pomp and Circumstance," and of the group the present is the fourth. Nos. 1 and 2 were published several years ago, and attained immediate popularity; then came Nos. 3 and 4, much more recent in date of publication. No. 4 alone here concerns us, although No. 1 is also to be found in this catalogue of pipe-organ music. The present March has been repeatedly played by London orchestras and has found appreciative audiences. Its main theme is a brilliant, imperative statement, which is imposingly voiced; is followed, for contrast, by a lyric, sentimental trio, the chief melody of which is heard several times. Then the first section is repeated, and the very close is decidedly pompous.

560 *Sonata in G, Op. 28*
(First Movement)

ORGAN

This movement is marked "Allegro maestoso," and nearly its whole length outlines, or hints at, the music of a pageant. The opening section is assuredly the music of a festival, and its principal subject is a bold, majestic theme, the mood of which is impulsive in its surge. There is a contrast to this mood to be found in the second subject, which is more lyric in its melodic character and very much more sedate in its general mood. But the mood of pomp returns again, and prevails ambitiously, stamping its impress upon this movement more decidedly than does the other and gentler mood.

562 *Sonata in G, Op. 28*
(Second and Third Movements)

ORGAN

A scherzo-like allegretto forms the second movement of this Sonata, and it reveals the composer in an unusually happy mood. The quick fitting figure at the beginning, answered by the bass, is a very novel subject. The middle part of this movement is an andante of song-like character, the melody of which is very pretty. After this the opening section is repeated, and its graceful outlines are again brought to hearing.

The third movement is the slow one of the four, and it contains some very appealing melodic ideas. The opening section is serene, but in the middle part there is to be found a contrast, and here the music achieves a climax. The close marks a return of the calm mood again, and the coda at the close is also simple.

564 *Sonata in G, Op. 28*

(*Fourth Movement*)

ORGAN

This concluding movement of the Sonata is designated as Presto, but a great feature of it is the stateliness of the work. It begins quietly, but very quickly gathers melodic and dynamic impetus, and soon launches forth into a great climax in which the bold theme is most impressively sounded. From this moment forth to the close of the work the music is of great interest.

1098 *Sospiri, Opus 70*

ORCHESTRA

This composition was written for violin solo, with accompaniment of harp and strings. It is a sustained, slow melody, and capably expresses the sentiment of its title—"Sighs." In its original form it gives the soloist plenty of opportunity to exhibit the expressive quality of the G string—while this particular *timbre* is lacking on the organ, there is such a close approximation to it in a combination of string and reed stops that it is almost, if not quite, as effective.

E LLIOTT, ZO

1238 *Long, Long Trail*

VOCAL

This is one of the most popular songs of the day; written to a text by Stoddard King, it forms one of the stock numbers in the repertoire of that favorite tenor, John McCormack. The text begins:

"Nights are growing very lonely,
Days are very long—
I'm a-growing weary only
Listening for your song."

And the chorus:

"There's a long, long trail a-winding
Into the land of my dreams,
Where the nightingales are singing
And a white moon beams."

ELTZ, VICTOR

635 *Four Lieder* VOCAL

These four songs—which lend themselves happily to the present Aeolian Pipe-Organ arrangement—form a group, although they are not bound together by a group title. The original text of all four is in German, and each bears an individual title, that of the first being "Ein banger Träumer"—which may be translated as "A Timid Dreamer"—the text by Otto Julius Bierbaum, a well-known German poet. The music of this song sounds the plaintive note of despondency.

The second song, the text by the same poet, is called "Der Schmerz ist ein Schmied"—"Sorrow is a Smith"—which is dramatic and stirring. By far the most appealing of the group is the third song, the poem by Anna Ritter, called "Wie Ein Rausch." The first opening line may be Englished to read: "Intoxicating is your love," and the musical setting of this is a fine, graceful lyric melody. The final song of the group, words by Anna Ritter also, is "Du and ich"—"You and I"—which is again a love song of charm. So here is contrast a-plenty and also melodious appeal in abundance.

ERNST, HEINRICH WILHELM

Heinrich Wilhelm Ernst (1814–1865) was a famous violinist who toured Europe successfully, settling later in London. His compositions are brilliant bits of writing,

some of which are quite celebrated among lovers of violin music.

326 *Élégie, Op. 10* VIOLIN

Besides his concert fame some compositions for the violin have served to keep alive Ernst's name and reputation, and this *Élégie* is one of these works, having been written originally for the violin. The mood of this work is one of sadness. It is framed in the minor mode and the appealing melody voices its composer's message and sentiment with great tenderness.

F AURE, JEAN-BAPTISTE

Jean-Baptiste Faure (1830—), a famous dramatic baritone, was born at Moulins, Allier, in 1830. He entered the Paris Conservatoire when but eleven years of age, and was choir boy at several churches, including the Madeleine, later joining the forces of the Opera-Comique and achieving therein great success. He also taught singing at the Conservatoire, and, besides a number of songs, has also written several books of instruction on the art of singing.

612 *Les Rameaux* VOCAL

This song, perhaps better known by its English name, Palm Branches, is too well known to need a word of introduction. It has long been the favorite song of concert basses and baritones, and is never failing in its effect. It has also been made to do service in church, its fine, broad melody lending itself admirably to this end. It boasts a moment of imposing climax that is of impressive proportions and is most cleverly schemed.

F EDERLEIN, GOTTFRIED H.

Gottfried H. Federlein (1884—) was born in the city of New York in 1884. Son of Gottlieb Federlein, at one time a well-known vocal teacher. Commenced his musical studies at the age of six under his father, first the piano, later the violin, but abandoned the career of violinist for that of organist at the age of eighteen. Is now organist and musical director of the Society for

Ethical Culture of New York, and also does recital work. He is a Fellow of the American Guild of Organists and for three years was the General Secretary of that organization. His published compositions cover the field of organ, piano, church music and songs, several of which have achieved considerable popularity.

✓ 643 *Legend* ORGAN

A graceful, winning melody—suggesting, despite its tender character, that it has a story to tell in tones, or at least that it has one to suggest to the imaginative listener—begins this attractive composition; and this main theme is followed by a second incident which is scarcely of less charm, after which the initial, main melody is repeated and concludes the writing. It is all so unaffected and simple, both in the matter of form and contents, that it defies detailed description, but its value and appeal lie in the charm of the music itself and in its present attractive presentation.

649 *Scherzo Pastorale* ORGAN

Playful in mood is the opening incident in this interesting composition, truly a Scherzo in character, abounding in clear cut rhythms and buoyant melody. Contrast is achieved by a lyric melody, soon introduced, the course of which is from time to time effectively interrupted by the recurrence of the Scherzo figure. Now is heard a bucolic incident, which fully justifies the employment of the term *Pastorale* in the title, for this melody is as though blown upon a shepherd's pipes. After this delightful episode has run its course the Scherzo section returns and the very close is extremely brilliant.

679 *Sunset and Evening Bells* ORGAN

In this organ composition the opening mood of tenderness is expressed by a placid, pleading melody, voiced in the Chimes, and then comes a sentimental incident, which may be taken to express the mood of sunset. At the conclusion of this episode, the Echo Organ sounds a chorale-like melody, the course of which is punctuated by the pealing of the chimes. Again the sentimental, main incident is heard, and with the gentle ringing of chime notes the music concludes.

FERRATA, GIUSEPPE

Giuseppe Ferrata, a native of Italy, is a graduate of the Royal Academy of Music, Rome, and later studied with Sgambati and Liszt. He was knighted by the King of Portugal and has been the recipient of other favors from royalty. For some years Dr. Ferrata was director of the Beaver College of Music in Pittsburg, and is now associated with Tulane University. His works comprise two operas, masses, compositions for the piano and organ, and a long list of songs and choral works.

783 *Nocturne* ORGAN

Extreme graciousness and originality of theme, combined with effective treatment of melody, stamp this Nocturne as an unusually interesting composition. Its thematic invention is quite modern, its curve of melody unconventional, yet it is quite free from use of the rasping dissonances that infest the writings of most modern composers.

For its main melody there is employed a theme that is sentimental in mould, while a second episode introduces contrast and suggests for a moment the mood dramatic, after which the initial part of the Nocturne is repeated, and its second hearing proves it to be even more attractive than did its first one.

832 *Reverie Triste* ORGAN

Beginning with a questioning theme which seems to voice a plaint, the "triste" character of this composition is established at the outset. This questioning motive is dwelt upon at length and is worked into a climax; after this the main theme of the work is heard, a mournful, sentimental melody which impresses upon the listening ear the sad character of this writing. This melody is then presented in various ways, adding to the variety as well as to the interest of the work.

FINCK, HERMAN

485 *In the Shadows* PIANO

This charming and melodious bit of light music is one of the latest claimants for popularity, and it is meeting with general

approval. It is really a fascinating dance composition, its tuneful measures charged with an ease and grace that are delightful. These qualities are stamped unmistakably upon this writing, beginning with the very first attractive utterance.

1076 *Pirouette*

ORCHESTRA

This is a "pas seul," or solo dance (not a one step!) with a graceful catchy lilt to it. It is so admirably adapted to a dance by a single performer that it seems impossible to think of it as written for a corps of ballet dancers, still less a miscellaneous group of ball-room dancers.

FLAGLER, ISAAC VAN VLECK

F *Isaac Van Vleck Flagler (1844-1909) was born in Albany, N. Y., on May 15, 1844. He studied music first in his native city and then in Paris, with Edouard Batiste. He occupied important positions as organist after his return to this country, filling such posts in Chicago, Poughkeepsie, Albany and Auburn, in which last city he died in 1909. He also taught music in the Syracuse and Cornell Universities and at the Utica Conservatory, and composed and collected considerable organ music, which is held in high esteem.*

713 *Alpine Fantasy*

ORGAN

This is one of the many descriptive organ pieces which have always enjoyed a share of popularity because of their melodious and "program" features. In the present case there is no arbitrary program furnished by the composer, so the listener's imagination may pursue its own course, stimulated by the impressions of the music.

It begins in a sentimental vein, suggesting a love episode, and as this incident concludes there is heard an Alpine call, played as if upon a shepherd's pipe. This call, and its accompanying mood are employed liberally, interwoven effectively with a tender melody of sentimental charm.

The low growling of distant thunder interrupts this episode, and as the thunder comes nearer the big climax is prepared which culminates in the arrival of the storm and its attending fury. As it abates, the Alpine call and the tender theme are resumed but continue briefly, since now a Vesper hymn is sounded which creates a mood of peace and thanksgiving, in which vein the music tenderly concludes.

711 *Festival Overture*

ORGAN

Originally an organ composition, this, although many of its characteristics are orchestral and quite in the mood of some old Italian overtures. This resemblance is marked at the very beginning by the brilliant manner and the familiar figure of the introductory measures. This serves as the preface to a gracious, sentimental theme which, save for an interruption by the recurrence of the brilliant, initial figure, obtains for quite a while and stamps its warm, Italian character indelibly upon this writing. Various other incidents are introduced, all combining by their variety to keep the listener delighted and interested. At the close, following a fanfare, there is heard a brilliant coda which—more than any other part of the composition—definitely defines the festival spirit of this music.

709 *Robin Adair—Paraphrase*

ORGAN

An unusually romantic history attaches itself to the words of the famous song. Chroniclers have it that Robin Adair, an impulsive Irish lad, who was studying in Dublin for the medical profession, got into a scrape and had to flee to London. On the road—this was some two centuries or so ago—he rendered a service to a lady of high social standing in London, whose coach had been overturned. Arriving in London, she lent her patronage to the young Irishman, with the result that he succeeded and was given admittance to the best society. One night he met Lady Caroline Keppel, second daughter of the Earl of Albemarle, and these two young people fell head over heels in love with each other.

Her relatives stormed and pled, she was even sent abroad to travel, in order to divert her mind. At last she fell ill and was taken to Bath. While there she wrote the words of this song, "Robin Adair," which voiced her longing for the adored Irishman. But this did not relieve her longing. She fell desperately sick, her life was despaired of and her relatives finally consented to her marriage with Robin Adair. He rose to great heights in his pro-

fession, King George III appointing him King's Sergeant-Surgeon, and he was even offered a baronetcy, which he declined. His beloved wife died with the birth of their third child, and he wore mourning for her until his death, save when obliged to wear court costume.

The tune of the song is said by some to date back to the fifteenth century, while others claim its origin in the sixteenth century. It is of Irish origin, was a favorite with Irish minstrels and harpers, and its first title was "Eileen Aroon."

The present roll contains an organ paraphrase of this famous melody. After an elaborate introduction the air is heard, simply stated, and then comes the first variation, in which an interesting counter-theme plays a prominent part. There follows an interlude, and this is succeeded by the next variation, in which the flute and piccolo play florid obligatos to the original melody. Again an intermezzo intervenes, and then is heard the grand finale, which ends brilliantly.

FLEGIER, A.

1084 *Love Song*
PIANO

This is a dainty little melody in a sentimental mood, which makes effective use of the solo stops of singing quality. It has been arranged very effectively for violin, cello and piano.

FLORIO, CARYL

Caryl Florio (1843—) is a native of England, having been born at Tavistock, Devonshire, November 2, 1843. When he was fourteen he accompanied his parents to America, where he has resided since then. In music he is self taught, and his first important public work was as soprano soloist at Trinity Church, New York. He forsook this post to go on the stage, but turned again to music, and in 1875 conducted a performance of "Norma" at the

Academy of Music. Composing music and organizing the New York "Palestrina Choir" occupied most of his time, and in addition he was busily engaged as pianist, organist, teacher and conductor. Since 1896 he has lived at Asheville, N. C., where he has officiated as organist and choir-master at George W. Vanderbilt's Biltmore Church.

609 *Fantasie for Aeolian Pipe-Organ*

Composed especially for the Aeolian Pipe-Organ, this *Fantasie* proves a brilliant and effective roll. It begins with a broad theme, almost defiant in mood, brilliantly stated and reiterated. After a while this leads to a more lyric mood, but the defiant initial melody returns and again impresses the hearer by its virile characteristics.

Now this main theme is elaborated, adorned with decorative tonal figures, and then comes a tender episode, suggesting a celestial chant. Upon the heels of this there stalks a brilliant coda, based upon the melody of the chant, and the work ends with an impressive "Amen."

385 *Symphony No. 2: Romanza* ORCHESTRA

This symphony was first introduced to the public by Theodore Thomas in a concert at Steinway Hall, and consists of four movements, the *Romanza* being the second.

This is a very appealing, slow movement, simple in structure, its main theme being heard at the very beginning and its melody Oriental in character. There is also a trace of sorrow to be noted in this theme, and this quality only adds to its attractiveness. The form is like that of a song, and contrast is not lacking; also its climaxes are well and effectively planned and placed. There can be no doubt about the sentimental appeal voiced by this *Romanza*.

FLOTOW, FRIEDRICH VON

Friedrich Freiherr von Flotow (1812-1883), although a German by birth, received most of his musical education in Paris. The latter city was also the scene of many of his operatic successes, for Flotow wrote a great many operas, of which "*Martha*" and "*Stradella*" are about the only ones that keep the composer in the mind and ear of the public to-day.

874 *Martha—Overture* OPERATIC

"Martha, or the Fair at Richmond" is the one opera by which the name and fame of its composer have been handed down to posterity. Because of its abundance of pleasing melody the work sounds ever new, and yet its first performance occurred in Vienna as long ago as 1847. The history of the opera itself is full of interesting points, but here we are concerned with only the overture, that sparkling bit of writing which precedes the rising of the first curtain. In justice to it, and quite apart from its connection with the opera, let it be said that this overture is an exceedingly popular number, especially in concert of the lighter order. Its thematic material is drawn from the opera itself, its contents being chiefly derived from the merry choruses sung in the first act, the scene of the Richmond Fair; the fine sentimental melody is the quintet and chorus which brings the third act to its conclusion.

393 *Martha—Selections* OPERATIC

Ever welcome is the graceful and sentimental music from "Martha." Here we are concerned with an effective list of selections, well chosen and arranged. Some of the merry music from the Richmond Fair is taken for introduction and interludes. The chief single numbers include the famous "Good-Night" Quartet, in which the Aeolian chimes are cleverly employed to sound the hour. Then is heard the celebrated song, "The Last Rose of Summer," which was so effectively introduced in this opera. The stirring sentimental duet between Plunket and Lionel also occurs here, as does the favorite tenor solo, "M'Appari," all welded into a charming medley.

12 *Stradella—Overture* OPERATIC

In this Overture the composer of the world-famous opera, "Martha," has loosed a prolific vein of melody. The introduction is extremely charming, with its theme of great tenderness. The Overture proper begins with a very swift, curt theme that is soon followed by one of dancing merriment. The usual formal treatment is then applied to this material, but at the close the composer has added a coda that is unquestionably imposing in its dramatic breadth and its intensity of theme. "Stradella" was in its first form a lyric drama, the music by Flotow, but later this composer converted it into an opera, in which form it had great success in Germany. The Overture, however, is of widespread popularity.

FOOTE, ARTHUR WILLIAM

F *Arthur William Foote (1853—) who occupies an important position among American composers, was born at Salem, Mass., March 5, 1853. He studied music with B. J. Lang, J. K. Paine and others, and received a Harvard degree for music. He is organist at the First Unitarian Church, in Boston, and is widely known throughout the country by his numerous compositions, which include writings in the various forms, both vocal and instrumental.*

344 *Nocturne, Op. 50, No. 6* ORGAN

The composer here has written a piece of much beauty and has avoided any moments of bombast or of strenuous effects. The opening section voices the mood of the composition. Here is a charming melody, simply stated, its character slightly tinged by melancholy, but not sufficiently to mar or affect the simple beauty of the theme. The second episode suggests something of the order of a chorale, and in the third incident there is to be found contrast to both of these moods. The various sections are repeated and a brief but effective coda concludes the work.

FOSTER, STEPHEN COLLINS

F *Stephen Collins Foster (1826–1864), composer of many famous American songs, was born at Lawrenceville, near Pittsburgh, Pa., July 4, 1826, and died in New York January 13, 1864. More than a hundred and fifty of his songs were published, he having written both music and words, and many of them achieved almost the dignity of folk songs—such as "The Old Folks at Home," "My Old Kentucky Home" and "Old Black Joe." Musically, Foster was chiefly self-taught, but he wrote in a melodic vein so sincere that he won popular fame that has outlived him.*

555 *Old Folks At Home* VOCAL

The more familiar title of this popular song is "Swanee River"—or even the "Swanee Ribber." Although composed by an American of Irish descent, there was at one time a wholesale belief that this

song was a genuine folk song product of the southern negro. This belief still obtains in some quarters, and this is rather a compliment to the cleverness of the composer, for it proves that he sincerely reflected in his air and words the spirit of the plantation "darkey." The familiar air is charged with sentiment that approaches pathos.

The authorship of this particular song has sometimes been attributed to Edward Christy, the well-known negro minstrel. This is explained away by the story that Foster allowed Christy's name to appear as composer in some published editions of this song.

791 *Songs of the South*

VOCAL

Among American composers, Stephen C. Foster occupies an enviable position. He composed many songs that went straight to the heart of their hearers; and his appealing melodies enjoyed a vogue which refuses to die with a turn of the tide of popular music, for these simple, old-fashioned themes live today, are sung and admired by countless thousands, and their sentimental appeal is as great as it was half a century and more ago.

Here is presented a skilfully culled and effectively arranged list of Foster Songs, beginning with "Uncle Ned" followed by "Gentle Annie" and "Oh Susanna," after which comes the universal favorite "Old Black Joe." "Under the Willows She's Weeping" is succeeded by another song that has become a world favorite, namely "Old Kentucky Home." "Massa's in the Cold, Cold Ground" next appears, and then "Come Where My Love Lies Dreaming," while "Nelly Bly" concludes this melodious roll.

FRANCK, CESAR-AUGUSTE

F *César-Auguste Franck (1822–1890) was a Belgian by birth, having come to life in the city of Liège, yet his fame and musical energies are principally associated with Paris, where he was connected with the Paris Conservatoire and also was organist of the church of Sainte-Clotilde. His greatest fame, however, is as a composer.*

36 *Andantino in G Minor*

ORGAN

Franck, who is known as the Belgian mystic, is not frequently to be heard to such simple advantage as in this Andantino; for the

greater part, his work is more ambitious and more complex. Here melody rules. The beginning is streaked with sadness, its beauty of theme being shaded by the prevailing minor moods. The middle part of the composition is of remarkable loveliness. It is like some berceuse, full of gentle sentiment and tender spirit. Then there returns the opening part of the Andantino, now repeated with increased effect—after the peacefulness of the middle section—and finally there is a coda of great mysterious beauty. Here the composer toys with his theme, as though he were unwilling to part with it, and he allows it to sing against a background of odd and shifting harmonies.

46 *Pièce Héroïque*

ORGAN

In this noteworthy composition the famous composer has avoided the conventional devices most delightfully and skilfully. It is, as its title indicates, a heroic piece, but this quality is not expressed by bombast and crashing chord; rather is it hinted at vaguely, the early part of the work being possessed by the spirit of chromatic unrest, which is followed by an episode of extreme singing loveliness. It is throughout oddly attractive, a very decided example of Franck's charm of musical mystery and complexity.

949 *Symphony in D Minor*

Allegretto: Second Movement

ORCHESTRA

Franck's symphony in D minor was brought out in 1890 at a concert of the Conservatoire Orchestra in Paris, Jules Darcin conducting. Gounod and other celebrities were present. The general verdict was condemnatory. It is said that one professor objected that no one had ever heard of using the English horn (tenor oboe) in a symphony before and that, therefore, it was all wrong! Gounod condemned it. The orchestra objected to playing it on the ground that it was not up to the artistic standard of the Conservatoire concerts! But Darcin prevailed and the work was brought out. Yet before it could be repeated, Franck's tender spirit, worn out by age and labor, had taken flight.

The symphony is said to be in D minor. But only the first movement is in the nominal key. The second movement is in B flat minor and the third in D major; a triumphing finale.

The second movement, allegretto, where the worthy Paris professor objected to the strange English horn, is a beautiful dream. That is all one can call it. A slow halting trip of harps and pizzicato

violins for sixteen measures, mysterious and almost ghostly, ushers in a sweet sad song, voiced in English horn, which later gives place to a melody in major key, softly sung by strings, and gradually swelling to a full chorus. The gentle song reappears in other instrumental dress and the motto theme sounds ominously.

FREDERICK II (THE GREAT) OF PRUSSIA

Frederick II (The Great) of Prussia (1712–1786), the famous ruler, was an ardent amateur of music, practising flute playing with great diligence. His compositions include an opera, an overture and numerous smaller pieces.

306 Sonata, No. 189—Largo

Transcribed for Organ by H. Baltin

FLUTE

It is probably very generally known that Frederick the Great was a distinguished lover of music, but that this royal person ever composed music will come as a surprise to most people. His musical accomplishments are generally believed to have been confined to flute playing—upon which fact some painters have harped—but his interest and enthusiasm went much further than that. The father of this monarch forbade his studying and practising music, believing it to be an effeminate pastime, so as a youth Frederick had to resort to the ruse of surrounding himself with musicianly valets. Later, when he ascended the throne, he asserted his powers, established a court band, had designs for an opera house made, and practised the flute diligently. Still later he shifted part of his musical interest and studied the clavier, and to the end of his days retained his love for music—though not for French music, which he declared would never amount to anything. Some of his compositions were known during his lifetime, but after his death a search was instituted by King Frederick William III, and more than a hundred pieces of musical composition were unearthed. These were admitted to have greater historical than musical value, but the present Largo rather disproves this wholesale condemnation, for it contains a noble theme of no mean depth or merit. The quaint, old-fashioned use of trills and ornaments here will appeal to those who love the ornate character of music of the rococo period. It is an exceedingly interesting composition.

FRIEDLAND AND FRANKLIN

1077 *Shades of Night—Intermezzo*
VOCAL

Anatol Friedland and Malvin Franklin have collaborated in writing this music to a song lyric by L. Wolfe Gilbert. It is a graceful lilting melody, well adapted for effects on the Aeolian Pipe-Organ.

FRIEDLAND AND GUMBLE

619 *My Little Persian Rose*
VOCAL

This is liberally sung wherever melodious music is enjoyed. It voices a certain sentimental appeal that is particularly pleasing. This mood is heard in the verse, but much more fully is it to be found in the chorus, and it is in the latter section that the chief charm of this light music lies.

F RYSINGER, J. FRANK

J. Frank Frysinger (1878-) was born in Hanover, Pa., April 7, 1878. He is at present head of the organ department of the University School of Music, Lincoln, Nebraska, and was formerly director of music at the Woman's College, Frederick, Maryland. He is well known as a composer of interesting and effective organ music.

1010 *Meditation*
ORGAN

This "Meditation" is inscribed to the composer's teacher, the well-known English organist, W. Wostenholme. It begins with a

FRYSINGER—Continued

sustained melody for oboe, followed by a melody of a very different rhythm for string stops—then comes the first theme with embroidery on the flute stop. It ends with a soft *religioso* passage, as if by a far-off choir.

The composer has prefixed to the score the following stanza from Sir Edwin Arnold's "Light of Asia:"

"We are the voices of the wandering wind,
Which moan for rest, and rest can never find;
Lo! As the wind is, so is mortal life,
A moan, a sigh, a sob, a storm, a strife."

FUMAGALLI, POLIBIO

Polibio Fumagalli (1830–1900) was a composer of piano and organ music, also a pianist. He was one of four brothers, natives of Inzago, Italy, the entire family of four earning success and attention as musicians.

746 *Allegretto Villereccio, Op. 254*

ORGAN

The title of this composition defines its contents accurately, the word *villereccio* meaning pastoral. It is a brief bit of writing of happy, bucolic character, the main body of the composition being prefaced by a short introduction. The main theme, which is then announced, is sprightly, and the composer's treatment of it is charming in its lightness and grace.

✓ 26 *Rustic March*

ORGAN

The happy, jocose spirit of this composition is voiced at the very beginning in the few measures of introduction. Then, when the first theme really comes, gaily and humorously voiced in the bass, the listener is prepared for the happy mood that it spreads. This merry, simple gaiety continues throughout. Its expression is varied in the several following incidents, but there is always a return to the first rollicking theme. This gradually attains brilliancy and the March closes most spiritedly.

G ADE, NIELS WILHELM

Niels Wilhelm Gade (1817-1890) was the founder of the present Scandinavian school of music. He was born in Copenhagen on February 22, 1817, and died there December 21, 1890. As a child he showed the usual love and bent for music and was soon instructed in violin playing. At sixteen he appeared as concert violinist, but continued his studies in music and gradually turned to composition. He became an intimate of Mendelssohn and Schumann and was elected conductor of the Leipzig Gewandhaus Orchestra. When he returned to Copenhagen he assumed an important role in musical matters in that city, holding a post as conductor and as organist, and his artistic services met with full recognition by the government.

229 *Christmas Bells*

ORGAN

(This roll includes "Cradle Song," by F. E. Bache)

Here is a happy combination of two brief compositions, both of which offer rare opportunities for the effective employment of the chimes of the Aeolian Pipe-Organ. The first of the two pieces, the "Christmas Bells," is ushered in by the pealing of the chimes, this establishing a certain mood which makes the listener particularly receptive to the charm of the chorale-like melody which now is heard. This is interrupted, after a bit, by a solo passage for the chimes which now intone the theme, and the organ taking up this theme brings the music to a close.

738 *Piece for Organ, Op. 22, No. 1*

This is legitimately an organ piece, its very characteristics frankly proving that it was conceived for this instrument. There is to be found here scarcely any trace of the Scandinavian folk music, though, as stated above, Gade has been called the founder of the Scandinavian school, but it is free in its poetic ideas. Its chief moment is one of fine climax when a majestic theme interrupts the rapid stride of the bass.

740 *Two Pieces for Organ, Op. 22, Nos. 2 and 3*

Here, in the first of these two compositions, the composer's theme suggests that its origin might have been a folk song. It is a simple melody, rather plaintive in its appeal, and it is voiced above

a restless figure of accompaniment. The effect of the whole is that of appealing modesty.

The second piece—No. 3 of the opus number—forms a contrast to the preceding one. It is more resolute in character and its chief theme is a commanding one which rises to a climax. There is also a fugal episode that terminates in an imposing finale.

G ANNE, GUSTAVE LOUIS

Gustave Louis Ganne (1862—) was born at Allier, France, April 5, 1862; was a pupil at the Paris Conservatory of Theodore Dubois and Cesar Franck and later conductor at the Nouveau Theatre, Paris. He has composed waltzes, songs, ballets, and the comic operas "Rabelais," "Les Saltimbanques," "Hans, the Flute Player."

741 *Extase*

ORCHESTRA

By the composer of that exquisite operetta, "Hans, the Flute Player," the present writing called "Ecstasy" is but another example of this French musician's talent as a writer of music that is charged with grace. It is based chiefly upon a sentimental theme, which is first sung as by 'cellos and is followed by a contrasting melody that is more dramatic in its character. A climax of impressive proportions is now reared, and after this subsides, the first theme is repeated although at its second hearing it assumes more brilliancy. A charming coda, now voiced, brings the music to an effective conclusion.

919 *Gavotte Tendre*

ORCHESTRA

The sort of composition, this, which has all the elements of popular appeal, namely, charm of pleasing melody and graceful rhythmic swing; and yet it is marked throughout by serious musicianship so that its hearing proves a delight not only to the devotees of "light" music but also to those who seek beneath the surface of the music for their enjoyment. This Gavotte is most unpretentious, its exquisite beginning being stamped with something of the flavor of the long, long ago. The Trio section is even more beautiful than the initial section which is then repeated and its charm is only increased with second hearing.

269 *Hans the Flute Player—Overture*

OPERATIC

This is the charming Overture to an opera that has carried Paris, Monte Carlo and New York by storm. After winning success abroad it was brought to this country and was heard for months in the Manhattan Opera House, where its never-ending charm and melodiousness always aroused applause and admiration.

The Overture is a fine index to the work. It begins with the stirring, decisive march that is heard in the finale of the second act. It also contains Hans's lovely song, his adieu to his flute; it also contains the delightful waltz and Hans's rousing solo in the second act—after his flute has been restored to him. This music has merit as well as charm, for its themes are well invented and cleverly employed. The climaxes are big and the constant shifting of mood brings endless variety.

1148 *Marche Lorraine*

ORCHESTRA

This is originally a marching song with chorus, which is very popular in France just now and is a great favorite of Marshal Joffre, being played very often at his request during his recent visit to America. The words are by Jules Jouy and Octave Pradels, and celebrate Joan of Arc, who was a daughter of Lorraine: "Sing the refrain of Joan, the immortal shepherdess of the Moselle country. Joan, with her wooden shoes—her heart full of faith to defend her king."

G AUL, ALFRED ROBERT

Alfred Robert Gaul (1837—) was born in Norwich, England, in 1837. He began his musical career as a chorister, then took up organ playing and held the post of organist in several cities, including Birmingham. He then became conductor of the Walsall Philharmonic, and also held that post at the Birmingham Institute. His compositions include oratorios, cantatas, odes, songs and glees, among which "The Holy City" is by far the best known.

65 *The Holy City—Contemplation*

ORCHESTRA

Gaul's well-known sacred cantata was composed for the Birmingham Musical Festival of 1882. That was more than a quarter of a

century ago, but the popularity of this music seems not to have waned. The present excerpt, "Contemplation," is the orchestral introduction to the work. It begins "largo religioso," and its mood is that of simple reverence. Contrast is found in a more animated section, but this does not destroy the religious mood created by the beginning. A climax is attained, and then the first section is heard once more with brief references to the second episode. The close is aptly tranquil.

63 *The Holy City—Adoration*

ORCHESTRA

A second episode is here presented from Gaul's familiar sacred cantata. This part is the instrumental intermezzo which precedes the second part of the cantata. The idea expressed by its title finds full utterance in the music. This is based upon an appealing theme which at first is very simply voiced, and is soon repeated in full chords. There follows the usual contrasting section, and then the initial episode is again introduced. There is a sudden veering of mood, majesty and pomp usurp the place held by simplicity and tenderness, for the initial theme is now thundered forth brilliantly. But this is only for the moment, as the mood again grows mellow and the close is very expressive.

497 *The Holy City—List! The Cherubic Host*

VOCAL

No other writing by this composer has gained the popularity accorded the sacred cantata, "The Holy City." It was composed for the Birmingham Musical Festival of 1882, and since then has been sung and admired for its melodious appeal a countless number of times. The words of this cantata are scriptural, with the exception of some hymns and a verse from Milton. The present excerpt is written for quartet and chorus, and occurs in the second part of the work. It is prefaced by an orchestral introduction, in which the main, broad theme is finally stated, mounting to an impressive climax. Then the voices set in, chanting:

"List! the cherubic host, in thousand choirs,
Touch their immortal harps of golden wires."

This is first sung by the quartet and is concluded by an orchestral repetition of the introduction. After this the chorus takes up the refrain and it leads to a bass solo, impressively beginning, "And I heard the voice of the harpers," against which is heard the "Cherubic Host" chant of the chorus.

GEBEST, CHARLES J.

991 *Laughing Graces* ORCHESTRA

An apt title adorns this pretty bit of music. It has great popular appeal because of its pleasing tunefulness and winning charm, and the various episodes provide both variety and contrast.

GERMAN, J. EDWARD

J. Edward German (1862–) is one of the prominent English composers. He was born at Whitechurch, Shropshire, February 17, 1862, and musically is largely self taught. He organized a village band and taught himself to play the violin; then he undertook to study music more seriously, and attended the Royal Academy of Music, London. After leaving there he became an orchestral violinist, playing in theatres, and was appointed musical director of the Globe Theatre, in London. He has won fame by his compositions, which include symphonies, operas, overtures and much incidental music.

I *Henry VIII—Torch Dance* ORCHESTRA

When the late Richard Mansfield produced "Richard III" at the Globe Theatre in London some years ago, he commissioned Edward German to write incidental music for the production, and this music proved to be so superior to the average of incidental music that the composer was sought after by theatre managers to write other incidental music. So, in 1892, he was commissioned to write incidental music for "Henry VIII," as presented by Sir Henry Irving, and four numbers here presented are from this music.

This, the Torch Dance, is in a minor key, and is quite an ambitious writing, mounting at times to moments of great brilliancy. Its measures are full of movement, and the close is whirling in its impetuosity.

7 *Henry VIII—Morris Dance*

ORCHESTRA

The history of the Morris Dance, briefly told, is that it is derived from a Moorish dance called Morisco, which was a favorite not alone in Spain, but also in France. Tradition has it that this dance was brought to England during the reign of Edward III, but it seems to have languished until the time of Henry VII. Then it began to grow in esteem, and was at its highest point of popularity during the reign of Henry VIII.

Then, to continue its history, it lapsed from grace, the Puritans having frowned upon it, together with the May games. The dance was revived during the Restoration, but its aristocratic position was gone and it became a sort of country dance.

There is little to say about this example of the Morris Dance, save that it is very pretty and most likable because of a certain quaint quality of the music, suggesting the grace and courtliness of the dancers.

3 *Henry VIII—Shepherd's Dance*

ORCHESTRA

Of the set this Dance is probably the most popular. There is an exquisite charm about its melody, and its contour is extremely graceful. It is easy to reconstruct from the rhythm and movement of this music an imaginary dance scene of picturesque beauty. In form this music is so simple that it needs no analysis.

9 *Henry VIII—Intermezzo*

ORCHESTRA

This is the final one of this group of incidental pieces, and its dramatic purpose is defined by its title. The beginning is a pleading air, which at times suggests the Hungarian in character. It is in the minor mode and this rather accentuates its plaintive character. But a change soon comes, and with the following section the music assumes almost a martial character, its rhythmic contours being sharply, almost brusquely, defined. This is voiced at some length, when the initial section returns, soon lapsing into a brief, simple coda.

225 *Nell Gwyn—Country Dance*

ORCHESTRA

The composer of this graceful dance and of two others of the same set which follow has written a great deal of incidental music.

The present music is incidental to a performance of Nell Gwyn, given at the Prince of Wales' Theatre in 1900. Other incidental music composed by this talented Englishman to dramatic productions includes music to "Richard III," "Henry VIII," "Romeo and Juliet," "As You Like It" and "Hamlet."

The present Country Dance illustrates just those qualities of melodies for which this composer is famous. There is a brief, happy introduction and then the drone bass appears, above which is heard a graceful dance air. A more animated middle theme intervenes, but the first charming air returns and ends the dance.

227 *Nell Gwyn—Pastoral Dance*

ORCHESTRA

A charming dance of the period—fine in its old-world grace and melodiously suggestive of the sweet simplicity of a pastoral scene. There is something haunting about the beauty of the main theme, particularly when it is sounded finally and dies gently away.

231 *Nell Gwyn—Merrymakers' Dance*

ORCHESTRA

Here an entirely different mood is voiced from the preceding Pastoral Dance. A boisterous, impulsive introduction prepares the listener here for the mood of a happy out-of-doors dance. Then appears the main theme, which has a fascinating yet virile lilt that stamps the character of the whole piece. After this there is heard a teasing melody, repeatedly dwelt upon, and this leads to a brilliant repetition of the happy initial theme, now used as a conclusion to the dance.

GILBERT, JEAN

795 *In the Night*

ORCHESTRA

By the foreign composer of successful operetta music, this little intermezzo has become famous in this country—both in its original form and as a dance—by its inclusion in a musical comedy called

"The Queen of the Movies." It has a few bars of introduction after which the verse is launched, which consists chiefly of a cleverly reiterated phrase which holds the listener's attention largely by its constant repetition. Then comes the chorus, which sounds as though its main melody were an answer to the questioning theme of the chorus, and in this section the music assumes dash and brilliancy. It is a bit of writing which has won tremendous popularity, to which its novel character justly entitles it.

645 *Puppchen—One-Step* OPERATIC

Originally a merry incident in a musical comedy abroad, this number, "Puppchen," was here first introduced in a musical comedy called "Queen of the Movies," and became instantly famous. The reason for its public success is not far to seek, since the melodies of both verse and chorus are irresistible in their sprightly appeal. This music is marked by the swing that makes it impossible to dismiss this happy composition with a single hearing. It is one of the best of recent popular numbers.

GIBSON, ARCHER

Archer Gibson (1875—) was born in Baltimore and received his early musical training at home, afterwards studying the organ and piano under Harold Randolph, of the Peabody Conservatory in that city. He held leading positions as organist in Baltimore, coming to New York in 1901. Mr. Gibson was for several years organist of the Brick Presbyterian Church on Fifth Avenue, and is at present engaged in concert work.

98 *Elegy* ORGAN

The burthen of this Elegy is an imposingly sad melody, voiced in a manner simple, but sincerely convincing. It is heard at the beginning, after a few measures of accompaniment, and it wails its message of grief tenderly, yet so effectively that the listener is sympathetically conscious of the composer's sentiment, so frankly expressed by this elegiac lament. It is a composition of rare, melodious beauty.

GILDER, JOHN FRANCIS

255 *Amaranthus—Caprice* PIANO

A delightful Caprice is this, typically a salon piece. Its opening measure announces its mood quite alluringly. Here the many retards and the sudden hurrying of tempo so clearly stamp it a bit of capricious music, pleasing in its melodic curves. And this mood generally prevails throughout, although for contrast there are some sterner moments introduced. The close is again delicate, thus letting this pretty musical conceit go to its end gracefully.

GILLET, ERNEST

Ernest Gillet (1856—) was born at Batignolles, France, in 1856 and was a pupil at the Niedermeyer school and later at the Conservatory where he took the first prize in 1874. He was a 'cellist at the Grand Opera for a number of years, afterward living in London and is well known as a composer of dance music.

1074 *Entr'acte Gavotte* ORCHESTRA

This charming little gavotte was originally written for string orchestra, like so many of Gillet's dainty fancies. It is to be hoped that some of these older dances may be revived—there is a charm about such dances as the gavotte and minuet that is entirely absent from modern dancing.

771 *La Lettre de Manon* ORCHESTRA

Another of the charming French salon bits, this "Lettre de Manon," which has been much applauded by lovers of pleasing, light music. Above a restless, weaving accompaniment there is heard a graceful, typically French melody, which proves to be the

GILLET—Continued

main idea of the work. A second episode introduces contrast by bringing to hearing a more dramatic quality, while its theme is of lyric beauty. Then there returns the initial mood and theme, and gracefully this composition goes to its close.

1083 *Passe-Pied*

ORCHESTRA

This olden style dance, by that prolific composer of light and graceful music for string orchestra, is one of his most attractive compositions. The *Passe-pied* originated among the sailors of Basse Bretagne and was introduced into Paris in 1587. In the time of Louis XIV. it was introduced into the ballet. The *Passe-pied* is somewhat like a minuet, but in a tempo considerably faster.

G LAZOUNOW, ALEXANDER

Alexander Glazounow (1865—), one of the foremost of Russian composers, was born in St. Petersburg—more recently rechristened Petrograd—on August 10, 1865. Like so many of the prominent modern Russians, his initial bent was not entirely for music, for he was a student at the Polytechnic Institute. Then he fell under the spell of Balakirev and Rimsky-Korsakov, and from that time forth devoted himself exclusively to the study of music, chiefly under the masterly guidance of Rimsky-Korsakov. He became known outside of his own country, first by the playing of his First Symphony in Weimar, in 1884, under the auspices of Liszt. Five years later Paris heard a number of compositions, including his Second Symphony, which the composer himself conducted, and some time afterward his Fourth Symphony was played in London. He was appointed conductor of the St. Petersburg Russian Symphony Concerts in 1896, together with Rimsky-Korsakov and Liadov. As a composer he has written almost every class of music, from pianoforte pieces to symphonies, and is widely known and admired as a colorist in music.

1136 *Chant du Menestrel, Opus 71*

ORCHESTRA

This "song of the minstrel" is for cello and orchestra. "In the middle ages, the minstrels were a class who devoted themselves to

GLAZOUNOW—Continued

the amusement of the great in castle or camp by singing ballads or songs of love and war, with accompaniment of the harp, lute, or other instrument, together with suitable mimicry and action, and also by story-telling."

As Glazounow is a European (Russian), it is safe to say he has this kind of a minstrel in mind—not the kind so popular in the United States during the latter half of the nineteenth century.

637 *Scenes de Ballet, Op. 52. No. 2: Marionettes*

ORCHESTRA

There are eight movements in this ballet suite, composed in St. Petersburg in 1894 and published a year afterward. Its various movements comprise a Preamble, the Marionettes, a Mazurka, followed by a Scherzino, Pas d'Action, Danse Orientale, Valse and Polonaise.

The present movement, the "Marionettes," is sprightly and droll in character. Its main melody is a waltz theme, and this is appropriately naive, indicative of the movement and appearance of the marionettes, easily pictured as dancing angularly. Occasionally there is introduced a scurrying figure, as though all the characters were suddenly hauled off. The character of the composition also suggests that the music for this particular marionette theatre is being furnished by a music-box. It is, all told, a very pretty and quaint musical conceit, and is extremely effective on the Aeolian Pipe-Organ.

639 *Scenes de Ballet, Op. 52, No. 4: Scherzino*

ORCHESTRA

Here is presented another of these clever "Scenes de Ballet," one of which was bulletined earlier. The present one is the fourth in order of the original group of eight, composed by this famous Russian musician in 1894 as an orchestral suite and dedicated to the members of the Orchestra of the Imperial Opera at St. Petersburg.

This Scherzino is in A major, its tempo being an Allegro. In character it is like a dance of elves, its merry, dancing theme being marked by graceful outline and swirling movement. The entire movement proper is in this mood, it being brief, so that no element of contrast needs be introduced to afford variety, but there is the slightest mood variation at the very close, for the short coda suggests an additional note of tenderness.

64I *Scenes de Ballet, Op. 52**No. 5 : Pas d'Action*

ORCHESTRA

Here is offered another one of this charming set of ballet music, comprising, all told, eight pieces, which this Russian composer wrote in 1894 and dedicated to the artists and orchestra of the Russian Opera at St. Petersburg. The present "Pas d'Action" is the fifth of the group and is an expressive Adagio. Above a harp accompaniment there is heard an impassioned melody, sung by the 'celli and later joined by other instruments who treat this theme as a duet. The emotional surge of this beautiful music is unmistakable, and the climaxes achieved are effectively planned, while the end of the music is lovely.

935 *Valse Op. 47*

ORCHESTRA

Far removed from the conventional is the present graceful bit of waltz writing by this eminent Russian composer. A brief figure of introduction precedes the waltz proper and prepares the listener for the mood of the initial theme, a winning, inspired bit of dainty writing. A second theme adds contrast, and then the first melody is repeated with a counter-theme interwoven, adding greater charm. Sentiment flourishes in the following episode, and this given material is then re-stated, and it all concludes with a brilliant coda.

G LIÈRE, REINHOLD MORITZOVITCH

811 *Humoresque*

BASSOON

Originally a bassoon solo, this charming piece lends itself admirably to its present Aeolian Pipe-Organ transcription. Its first melody is a quaint, humorous, rollicking little theme, slightly tinged by romantic melancholy. A second theme provides contrast of mood and melody, being lyric in character and pleading in mood. The conclusion to this graceful writing is wrought by a lovely coda—a fit ending to so unusual and delightful a bit of composing.

GLUCK, CHRISTOPH WILLIBALD

G Christoph Willibald (Ritter von) Gluck (1714–1787) was born at Weidenwang, near Neumarkt, in the Upper Palatinate, July 2, 1714. He died at Vienna, November 25, 1787. His father was one of the household of the Prince Lobkowitz. The lad was sent to a Jesuit school and there had lessons in singing, harpsichord, organ and violin. Then he went to Prague to continue his musical studies, including the playing of the 'cello. He met a Prince Melzi, a musical amateur, who engaged him and took him with him to Milan, where Gluck studied harmony with Sammartini. Then he began to write operas, which were well received, and he was invited to London in 1745, to compose an opera for the Haymarket. About this time there were planted in his brain the seeds of reform, which afterward bore such famous fruit. He traveled about, composing and studying the works of his contemporaries, and in time put forth the scores of "Alceste" and "Paride ed Elena" which contained, as prefaces, his ideas of operatic reform, which were nothing short of revolutionary, and which precipitated heated discussions. It is impossible within the limitations of this space to trace Gluck's life to its close. Suffice it to say that he won the respect of the serious artistic world, and is to-day esteemed as a famous dramatic composer who promulgated theories of operatic reform that found their culmination in the theories and works of Wagner.

851 *Ballet Suite—Fourth Movement*

Arranged for Orchestra by Felix Mottl

Realizing, doubtless, that many of the classic dance bits composed by Gluck and employed in his operas are disappearing from hearing—because this master's operas are gradually fading from the repertoires of many opera houses—the late Felix Mottl arranged a Ballet Suite of various excerpts from the Gluck operas, and of this Suite the first movement is here presented. Mottl was a musician of undoubted sincerity and as a conductor he was among the world's greatest, so his name on this collection stamps its artistic value indelibly; and his labors have not been in vain, for this Suite has had performances by numberless orchestras, has enjoyed vogue as a piano transcription, and is here presented in a most effective Aeolian Pipe-Organ arrangement. It begins with a brief, spirited Introduction from "Don Juan," followed

GLUCK—Continued

by the Air gai from the "Iphigenie in Aulis"—an immortal, happy melody, which is succeeded by the beautiful slow air from the same opera. For a merry conclusion the Air gai is repeated once more, rounding off an admirable grouping of remarkably lovely music.

✓ 736 *Orpheus—Ballet Music: Minuet*
OPERATIC

There are a number of operatic settings of the story of Orpheus and Eurydice, but Gluck's version is judged to be the most important one. Its text was furnished by Calzabigi, and it appeared, with Gluck's music, in 1762, under the title of "Orfeo ed Eurydice." It was first produced at Vienna in 1762, and in 1764 it was heard in Paris. Ten years later it was produced as "Orphee" at the Academie de Musique, Paris, and it was heard for more than forty consecutive nights. Since then it has been revived many times, and also has fallen into unwarranted neglect. The present excerpt of the ballet music is a gracious Minuet, simple but classic in its beauty.

✓ 734 *Orpheus—Ballet Music: Sarabande and*
Aria
OPERATIC

These two numbers from the ballet music of Gluck's famous opera, "Orphee," are beautiful examples of this master's classic composition. The Saraband, a stately dance of Oriental or Spanish origin, is here voiced by music that is of dignified loveliness. Its character is very sincere, and this makes its beauty the more impressive.

The following Aria is quaint in its mere outline of melody, but its contents are charged with emotion of almost religious intensity. It is an exquisite bit of writing.

GODARD, BENJAMIN

Benjamin Godard (1849–1895) was a distinguished French composer, a native Parisian. For awhile he figured before the public as a violinist, but soon composing usurped his energies. In this he was very successful, his music being alive with original charm and daintiness.

1072 *Au Matin*
PIANO

"In the Morning" is in Godard's tuneful style; it is really a barcarolle, for it is in a barcarolle rhythm, and has all the characteristics of that style of musical composition. Godard has the talent for the picturesque so frequent in the best French composers, and the expectant, exultant mood suggested by the title is also present in the music.

103 *Berger et Bergeres*
PIANO

This composition is one of a group of pieces cleverly christened by its composer, "Magic Lantern." There are quite a number of these pieces and it may be taken that each composition is to be regarded as a slide for the magic lantern. The present one is called "Shepherd and Shepherdess," and its pastoral title is made clear by the delightful music. Godard was ever known as a writer of charming melody, and the present instance is no exception. It begins with a drone bass, above which is heard a graceful, lilting melody, which grows ornate as it advances. The simplicity of character returns again, and the melody winds its way gracefully through the length of this writing, concluding in rather a majestic coda.

✓ 110 *Jocelyn—Berceuse*
OPERATIC

Godard's opera, "Jocelyn," is known to us here almost entirely by this Berceuse. This number is a lovely example of its French composer's lyric gifts, its sweep of melody being decidedly noble in breadth. To this there is added the quality of deep sentiment, the tenderness of its message making direct appeal to its audience. It is a very beautiful bit of touching melody.

1195 *Florian's Song*
VOCAL

Among the most popular songs of this favorite French composer is this often sung "Chanson de Florian."

Ah s'il est dans votre village
Un berger sensible et charmant
Qu'on chérisse au premier moment,
Qu'on aime ensuite davantage
C'est mon ami
Rendez-le moi!
J'ai sou amour
Ila ma foi!

Ah tell me if you ever meet him
 A shepherd youth of gentle mien
 One whom you love as soon as seen
 One whom you love the more you greet him
 Ah, he is mine
 Give him to me!
 His love have I
 My faith has he!

✓ 329 *Scenes Poetiques, Op. 46—Dans les Bois*

ORCHESTRA

Here the mood is that of the forest, contrasted with the other episode from the Godard suite, also catalogued in these pages. The music here begins with the sound of the hunting horn, which is echoed in the forest and at once conjures up the mood of the forest and its mysteries. Then, against this tonal background there is heard a haunting theme, which firmly establishes the mood indicated by the title, and this continues to the close, which is sentiment and tenderness itself.

✓ 331 *Scenes Poetiques, Op. 46—Au Village*

ORCHESTRA

Godard's "Scenes Poetiques," originally written for orchestra and in the form of a suite, are not very generally known—hence the inclusion of two of these charming tonal scenes in the Aeolian Pipe-Organ catalog is of more than passing moment. The present is called "Au Village," and begins in a merry mood, indicative of some village festival, no doubt. At least that is the sentiment conjured up by hearing this graceful music. Dance measures confine brilliancy and gaiety at first, but gradually a sentimental strain is heard. Out of this there merges forth the opening mood and melody brilliantly repeated, and then a brief and sentimental coda brings the music to a conclusion.

756 *Solitude*

ORCHESTRA

The title of this composition is readily explained by the music of the opening section, for here the mood is that of solitude. To this end the composer has chosen a very pretty, plaintive melody, which serves its purpose admirably. In the following section this mood is rather contradicted by music of a far happier turn. But the mood of lament is interrupted thus only for a moment, when the opening

GODARD—Continued

episode returns and concludes the work. As is usual with most writings by this facile French composer there are here abundant traces of grace and the themes boast a great deal of charm.

1067 *Venetienne (Barcarolle)*

PIANO

This composition, also known as the Fourth Barcarolle, is quite in the Godard vein. It has the barcarolle lilt in a sustained melody, ornamented with arabesque-like figures, and its original charm is much enhanced by the color effects possible on the Aeolian Pipe-Organ.

GOLDMARK, KARL

Karl Goldmark (1830–1915) was born May 18, 1830, at Keszthely, Hungary. His parents were so poor that regular musical instruction was at first impossible, but the lad displayed such talents as a violinist that it was made possible for him to go to Vienna and there enter the Conservatory. After an adventuresome career it came about that some of his compositions were performed at a concert and received favorable review. Teaching and composing occupied his time, and it is from this period—about 1860—that the present "Sakuntala" Overture dates. The latter Overture was hailed with praise at its first performance, in 1865, and since then it has remained a general favorite. Its composer, by this work and by others, has risen to a position of dignity and importance. His chief operatic success is "The Queen of Sheba," which composition has achieved world-wide fame. He died in Vienna, January 3, 1915.

1113 *Im Fruhling*

ORCHESTRAL

Goldmark was a master of Oriental color; Edward MacDowell used to advise his pupils to study his scores, as his instrumentation was never thick—always transparent; he never used a single instrument more than was necessary for the effect to be produced; and he never wrote anything impractical. This overture (In

Spring) is a splendid example of Goldmark's splendor of orchestral color, and the Aeolian pipe-organ reproduces it effectively.

This work was first performed in Vienna in 1889. Goldmark usually dealt with Oriental subjects and even his Country Wedding Symphony, as Philip Hale says, "might be celebrated in some pleasure ground of Bagdad rather than in some Austrian village." But this overture has no Oriental subject matter—nor suggests it. It is a specimen of musical landscape painting by one of the most skilled of orchestral painters. The spirit of spring is in it from the first bar to the last.

✓ 766 *Overture—Sakuntala*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

ORCHESTRA

The flyleaf of the score of this work contains the following inscription, and it may serve as a program explanation of this music: "Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests, as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

"A charming love scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

"The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

"A powerful priest, to whom Sakuntala has forgotten to show due hospitality in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

"Sakuntala loses the ring while washing clothes in the sacred river.

"When Sakuntala is presented to the king by her companions as his wife he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

"Now the ring is found by some fishermen and brought back to the king. On seeing it his recollection of Sakuntala returns. He is seized with remorse for his terrible deed, the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

"On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness."

✓ 769 *Symphony No. 1—The Rustic Wedding*
Bridal Song (Second Movement)

ORCHESTRA

Especially to those who have little patience with the conventionalities of the symphonic form will the present symphony make unusual appeal, for in reality it is not a symphony at all but is a suite. But whether suite or symphony, it is an exceptionally beautiful composition and has long been a favorite with concert audiences.

The first performance of this "Rustic Wedding" Symphony occurred in Vienna in 1876, under the baton of Hans Richter. Just the year previous, Goldmark had created a sensation of success with his opera "The Queen of Sheba," so that it was reasonable to suppose that a symphony from the pen of the same composer would meet with an ovation. Instead, it created very little stir indeed. The year following its Vienna premiere, however, it was played by the New York Philharmonic Society, under Leopold Damrosch, and from that time forth its popularity spread until it became a favorite work.

The present "Bridal Song" is the second movement, and its form approximates that of a Rondo, the main theme being announced at the beginning. In character this theme has the quality of a folk song, very lovely and quite sentimental, and so appealing that it is quickly remembered, once it has been heard. At its conclusion a second melody is introduced but again there is a return to the first subject; then a third incident is heard after which the original melody returns and concludes the graceful movement.

747 *Symphony No. 1—The Rustic Wedding—Finale*
ORCHESTRA

Here is presented the final movement of the work. This bears the caption "Dance." It begins with two measures of introduction after which is heard the chief subject of the Dance, an animated theme which is developed at length and then a second theme is introduced. Now the mood changes from Allegro to Andante, and there is heard the love theme from the symphony's preceding movement which is called "In the Garden." Then the dance resumes and there follows a lengthy coda.

G OTTSCHALK, LOUIS MOREAU

Louis Moreau Gottschalk (1829–1869) was born in New Orleans, of French and German parentage. As a musically talented child he was sent to Paris to obtain his musical

education. Then as pianist he made tours of France, Germany, Switzerland and Spain before he returned to the United States, where he traveled extensively. He won fame even in his own country, and died near Rio Janeiro in 1869.

700 *Cradle Song, Op. 47*

PIANO

A slow, singing melody is the basis of this simple composition, the chief charm of which lies in the fact that the composer succeeds in imparting to the listener the sense of drowsy monotony befitting the character of the music as hinted at in the title. This effect is produced by the constant insistence of the figure of accompaniment and by the ending, in which the music dies sleepily away.

828 *Fantasie Triomphale on Brazilian National Hymn*

PIANO

This spirited Hymn is made to sound even more brilliant in its present presentation than as originally written. At first the Hymn is frankly stated; then it is heard, preceded by an imposing introduction, and at its conclusion a rousing mood is assumed. In the third appearance it takes on a sentimental character, and the fourth time it is voiced over a roll of drums, gradually working to a climax when its rhythms are accented by their imperative beat. This leads to a triumphant close.

884 *Ricordate*

Arranged by Alex S. Gibson

"There is no greater sorrow,
Than to be mindful of the happier time
In misery."

This, Longfellow's translation of a quotation from Dante's "Inferno," is inscribed upon the title page of this music, and it explains in a general way the character of the composition and its mood.

The sentimental burden of this music falls upon a theme which adequately and impressively expresses the program or text idea of this composition. But this sentiment is not voiced unadorned, for there are added, from time to time, tonal ornaments which serve their purpose of adornment without detracting from the main mood in the least. The whole writing is impressive, and concludes gracefully.

400 *The Last Hope*
PIANO

This composition has a subtitle of "Religious Meditation," which has for its program the following story:

"During his stay in Cuba, Gottschalk found himself at S——, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy in one of those sweet affections almost as tender as maternal love.

"Struck down by an incurable malady, Mme. S——mourned the absence of her only son, and could alone find forgetfulness of her suffering in listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual, 'In pity,' said she, making use of one of the most ravishing idioms of the Spanish tongue, 'in pity, my dear Moreau, one little melody, the last hope.' And Gottschalk commenced to improvise an air at once plaintive and pleasing, one of those spirit breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow the traveler artist was obliged to leave his friend to fulfill an engagement in a neighboring city. When he returned two days afterward the bells of the church of S——were sounding a slow and solemn appeal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Señora S—— were brought from the sacred edifice."

The composition has won a lasting popularity, as evinced by the fact of its having been arranged and adapted in many forms, both vocal and instrumental; in fact, the main theme has been harmonized into a favorite church hymn.

The use of the harp in this roll is very effective.

GOUNOD, CHARLES FRANÇOIS

Charles François Gounod (1818–1893) is in the very front rank of French composers. His artistic life was full of successes, and he has written some operatic masterpieces that will endure so long as the public's love for sentimental and pleasing music survives.

668 *Au Printemps (To Spring)*
VOCAL

Gounod's song, "To Spring"—sometimes called "Aprile"—is one of a set of twenty songs, and has enjoyed much popularity.

The opening lines of the text run:

“Now the sweet voice of Spring is heard,
Over green meadows flies the bird,”

and in this music will be found mirrored the spirit of this text. The whole trend of this song is sentimental, and the melody chosen to voice this happy mood is extremely graceful and characteristic.

34 *Ave Maria (on a Bach Prelude)*

VOCAL

Tempted by the opportunity, Gounod laid reverent hands on the first Prelude of the Bach great Forty-eight Preludes and Fugues, and converted it into an Ave Maria. Gounod used the Bach composition as a magnificent background. He changed the tempo, but retained the general outlines, and over the marvelous accompaniment he wrote the melody of an Ave Maria. Thus he infused the spirit of religious sentiment into the masterly Bach composition, and the result has won great admiration from the musical masses.

It is hardly necessary to say that in this roll the harp takes a prominent and effective part.

✓ 1147 *Ave Verum*

VOCAL

This music was written by Gounod to the text of the old Latin hymn, “Hail, true body of Christ.” The English text usually sung to musical settings of the *Ave Verum* is: “Jesus word of God incarnate.” The hymn is a great favorite both in its original and in its English, or Protestant, form. Gounod’s music is thoroughly devotional in character, and is often sung in churches, both with the original text and the English translation. The arrangement for the Aeolian pipe-organ makes use of the harp during part of the composition, which adds much to its effectiveness.

833 *Faust Selections*

OPERATIC

The history of Gounod’s “Faust” would fill many pages. It was the operatic ladder by means of which an unknown, poverty-stricken composer climbed to fame and wealth, but it was hardly the work which, in his latter years, he regarded as his masterpiece. Yet the public adores it. For more than half a century opera-goers of all lands have reveled in the ceaseless flow of melody of this French opera, and to many opera-goers of various generations it represents the very ideal of opera composing.

When Gounod was a youth of twenty he first read Goethe's masterpiece, "Faust." It haunted him during his days as *Prix de Rome*, and when he visited Germany it was his aim to be near the haunts of the heroine of Goethe's classic. Some eighteen years afterward, in Paris, Gounod became acquainted with Jules Barbier and Michel Carre, and he proposed to them the subject of "Faust" as material for a grand opera libretto, which these literati accepted; after the lapse of some time and the intervention of many difficulties and changes they fashioned the present libretto out of Goethe's story.

The first performance of "Faust" occurred in Paris at the Theatre Lyrique on March 19, 1859. It was hardly a triumph from the very beginning, but its popularity grew rapidly. A year later other cities in France heard it; then it traveled to Germany, where it was and still is produced under the title of "Margarethe." Italy and England heard it respectively in 1862 and 1863. Its first performance in America was at the Academy of Music, New York, in 1863, sung in Italian, with Clara Louise Kellogg as Margherita. In 1869 it was transferred in Paris from the Theatre Lyrique to the Grand Opera, and since then its history has been a succession of public triumphs, it being included in the repertoire of every large opera house in the world. The present arrangement includes most of the famous incidents from the opera—too familiar to enumerate here in detail—and makes a most effective roll, replete with incidents of dramatic and lyric value, and marked by brilliancy of treatment.

30 *Faust—Fantasia, Part I*

Arranged by Clarence Eddy

OPERATIC

Though almost half a century old, the music of Gounod's opera, "Faust," seems not to have paled a particle. The work still vies with a few others for the supremacy of operatic popularity, and the public's adoration of this composition is easily accounted for by the fact that it contains a most lavish amount of tunefulness—melody succeeds melody as fast as music can travel. Of the present Fantasia there need only be said that it is very comprehensive and that its selection represents amply the sweetness and the liberality of Gounod's favorite work.

131 *Faust—Fantasia, Part II*

Arranged by Clarence Eddy

OPERATIC

This roll comprises the second part of the "Fantasia."

325 *Faust—The Calf of Gold*

OPERATIC

This famous bass aria occurs in the first act of "Faust," sung by Mephistopheles, and is one of the most brilliant numbers in the opera. The scene is that of a town fair, thronged with people. Wagner, a student, mounts a chair and begins to sing a song called "The Rat," but a sneer interrupts him and he looks up to find Mephistopheles asking to be invited into their midst, and boasting that he has a much better song to sing. Upon invitation he launches into the "Calf of Gold," probably the most brilliant song in the whole repertoire of the operatic bass. It is a stirring writing and usually evokes many calls for encores. At the original performance this role and song were created by Balanque, of whom Gounod wrote: "He was an intelligent comedian, whose play, physique and voice lent themselves wonderfully to this fantastic and Satanic personage. In spite of a little exaggeration in gesture and irony he succeeded well."

✓ 514 *Faust—Love Duet, Act III*

OPERATIC

The love scene between Marguerite and Faust, the music of which is presented here, occurs at the conclusion of the third act, the finale to the well-known garden scene. The preceding incidents are probably easily recalled: the sighing monologue of the lovesick Marguerite as she plies her distaff, the discovery of the casket of jewels sent by Faust at the instigation of Mephistopheles, the meeting of the lovers and Faust's ardent wooing. This music begins with Faust's pleading, "Let me gaze," the beautiful tenor theme. This is followed by Marguerite's answer. It is lovely music, music that captivates its audience as much to-day as ever it has done, and it represents the composer Gounod in his most lyric vein.

955 *Faust—Soldiers' Chorus*

OPERATIC

How "Faust" came to be written has been told by Gounod in his autobiography, and he relates that in 1856 he made the acquaintance of the librettists Jules Barbier and Michel Carré and suggested to them the subject of "Faust" out of which to make an opera libretto. They were favorably impressed with the suggestion and the scheme was then proposed to Carvalho, at that time director of the Paris Théâtre Lyrique, who also looked upon it with favor. So "Faust" came to be written and it had its first performance on any stage at the Théâtre Lyrique March 19, 1859. The printed and verbal comments following this premiere

were not entirely favorable. But "Faust" was destined to be the most popular of grand operas. It was soon given at every opera house and today its popularity is undimmed.

The present incident, the Soldier's Chorus, occurs in the third act when the soldiers, including Valentine's company, return from the war and sing, "Lay aside your arms," and finally voice the martial, stirring refrain, "Glory and love to the men of old." The music is familiar to everyone.

18 *Funeral March of a Marionette*

Arranged by W. T. Best

ORCHESTRA

This alluring little March was originally intended by the composer to be one movement of a Suite Burlesque. The rest, however, was never written, so this Funeral March has gone abroad in the world alone and has earned for itself a great deal of admiration. The program meaning of the March has been expressed as follows: "At the commencement of this movement it is supposed that two of the doll actors have had a fight, in which one of them has unfortunately been killed. The others sorrowfully mourn the sad fate of their companion, and organize a party of pallbearers, who shall carry the corpse of their friend to the cemetery. The procession sets forth, and on the road the *troupe* converse about the vicissitudes of life, and reflect sadly that it required but one pretty hard blow on the nose to knock the breath out of so talented an artist! As it is in the middle of summer, and, therefore, very warm weather, some of the *troupe* begin to find the way very long and wearisome, and feel the want of slaking their sorrows and their thirst at a tempting roadside tavern. They remark to each other that it is not the duty of the living to die for the dead, but that to enable them to 'bear up' they must enter and partake of some soothing and refreshing fluid. The refreshment takers enter into various details touching the qualities of the dear defunct. Some good naturedly praise; others, as *de rigueur* with the profession, ill naturedly discuss the merits of their late companion. 'He was a good fellow,' said one. 'But without much talent,' said another. 'How well he represented Royalty!' said a third. 'A more vulgar-looking person I never saw,' said a fourth. And so on till, in the heat of the discussion, they forget that the funeral procession has nearly reached the gates of the cemetery. They quickly resolve to join it, avoiding, however, all appearances of undignified haste. They fall into their places and enter the cemetery to the same phrase as the one at the beginning of the March. The last two bars appear to make allusion to the briefness of life, so easily extinguished."

922 *Marche Romaine*

ORCHESTRA

A fine, clear-cut melody is here voiced as the principal theme of this March, which is written in a bold, full style and is very impressive in its rhythmic sharpness. Both pomp and dignity are hinted at during the course of this majestic music.

305 *Messe Ste. Cecile—Gloria*

VOCAL

During his stay at Rome, having been a Prix de Rome of the Paris Conservatoire, Gounod imbibed much of the spiritual atmosphere of that city, and shortly after his return to Paris he began to study theology. It was generally believed that he would take orders in the church; at all events, he lived in seclusion for five years. During this period he wrote the "Messe Solennelle," originally composed for solo, chorus, orchestra and organ. Up to this time he was comparatively unknown, but a London concert performance of four numbers from this Mass made him the object of newspaper articles and the subject of praise, for a London critic wrote: "Here, at any rate, is a poet and musician of a very high order." And so the world's attention was first attracted to the composer who afterward rose to such heights of fame.

This "Gloria" is an impressive writing, beginning with a reverend, compelling introduction. Immediately this is followed by a jubilant burst, which rises to a climax of brilliancy, and is then succeeded by an exquisite lyric section, typically Gounodian in its fine flow of melody. Now is heard a repetition of the jubilant section, this time even more brilliantly stated, which mood prevails until the imposing end.

114 *Messe Ste. Cecile—Sanctus and Benedictus*

VOCAL

The Mass, of which this roll is a part, is recorded to be the first work with which Gounod really made his bow before the world. After his Prix de Rome days he thought seriously of taking the holy orders, but renounced the idea of priesthood to continue the study of music. He had written several smaller works that had aroused but little notice, so he devoted himself to the study of the music of Berlioz and Schumann, and it is surmised that this Mass dates from this period. It was originally produced in London, and one of the reviewers discerned in Gounod a "poet and musician of a very high order," the British comments starting a great deal of con-

trovery and doing much toward bringing Gounod's name before the public. This Sanctus is a bit of writing in which melody is a much greater factor than strength of thought or utterance, and after hearing it no one can doubt Gounod's claim to being a melodist while the Benedictus is equally beautiful.

796 *Nazareth*

VOCAL

"Jesus de Nazareth" is one of Gounod's sacred songs, included in his first volume of vocal compositions. The author of its French text is A. Porte, and it has found English translation at the hands of Henry F. Chorley, who has adapted the opening lines to read:

"Though poor be the chamber, come here, come here and adore;
Lo! the Lord of Heaven
Hath to mortals given
Life forevermore."

And this sentiment, clothed in music of lyric breadth, becomes the refrain of the song, being heard at its conclusion in all possible brilliancy as the apex of a cumulative climax.

1167 *O Divine Redeemer*

VOCAL

This is one of the most popular of the famous French composer's sacred songs; and deservedly so. It ranks high among Gounod's sacred inspirations. It is especially popular with candidates for church positions.

The text begins: "O turn me not away, receive me tho' unworthy. O divine Redeemer, I pray Thee grant pardon, remember not my sins."

585 *Queen of Sheba—Ballet Music*

OPERATIC

Never rivaling the popularity of the same composer's "Faust," or "Romeo et Juliette," the "Queen of Sheba" still contains some charming music, and it is conceded that the finest of this music is to be found in the ballet bits, here presented. The opera, called originally "La Reine de Saba," was composed to a text by Barbier and Carré, and was produced at the Paris Opera, February 28, 1862. It was heard in London some three years later, but in concert form,

produced at the Crystal Palace, under the title of "Irene" with English text and with all Biblical references removed.

Here are ballet excerpts from this opera, truly Gounodian in style, ranging from graceful ballet airs to episodes of pomp and brilliancy, and nearly all tinged with exotic charm, as befits the Oriental subject treated by the opera.

1140 *Queen of Sheba* — "*Lend me your aid*"

OPERATIC

Strictly speaking, this aria is from "Irene" and not from the "Queen of Sheba." Gounod's opera of that name, to a libretto by the famous French librettisto, Barbier and Carré, was produced in Paris, February 28, 1862, with moderate success. The libretto is nothing like the libretto of Goldmark's opera of the same name. Balkis is the Queen's name, in love with Adoniram, the builder of Solomon's temple. But how could she, a Queen, love a commoner? (This is the subject matter of the favorite soprano aria—"Plus grand dans son obscurité"—(greater even in his obscurity.) But she does, with tragic results.

In order to make the Opera acceptable to the British censor of that time, the locality was changed from Jerusalem to Constantinople, Solomon was changed to the Sultan Suliman, the Temple was metamorphosed into a grand Mosque, Queen Balkis became a Greek Princess named Irene (Irene is the Greek word for Peace). The hero was now named Muriel, and he sings his aria at the very beginning of the first act—thereby cheating late comers like Radames with his "Celeste Aida." But the Opera was played in England once only at the Manchester Theatre, April 21, 1880, and slept until 1909, when it was given three performances by students at the Guildhall School of Music in London.

The aria "Inspirez moi" is Adoniram's (Muriel's) invocation to his forefathers to aid him in his great task of building Solomon's Temple (Suliman's Mosque).

"How frail and weak a thing is man!
Hideous and vain it standeth
A dwelling for luxury
A temple fit for pride
hardly worthy of man
Lend me your aid, O race divine!
Fathers of old, to whom I've prayed,
Spirits of power, be your help mine!
O ye sons of Tubal Cain,
Fire, oh, fire my soul and guide my hand!

272 *Queen of Sheba—March Cortege*

OPERATIC

The present March is one of the most interesting musical excerpts from the *Queen of Sheba*. It is music that is gaudy with the color of the Orient, while its themes are for the greater part imposing and tremendously effective. It is pageantry in music, composed by that beloved maker of melodies, Gounod.

363 *Ring Out, Wild Bells*

VOCAL

Gounod's famous setting of Alfred Tennyson's equally famous poem is here offered in a novel and artistically effective organ transcription made by Frank West. The chief novelty about the present arrangement is the use and employment of the Aeolian Chimes, which give this piece an added charm, invoking the spirit of Christmas, and more vividly setting forth the musical setting of the opening lines, which run:

"Ring out, wild bells, to the wild sky,
The flying cloud, the frosty night;
The year is dying in the night;
Ring out, wild bells, and let him die."

Beginning with the pealing of chimes, the mood is finely prepared for the Christmas spirit, and Gounod's expressive music is thus afforded a new and more effective setting. All through this roll the chimes are discreetly and artistically used, sometimes to intone the melody, at others to add their full-throated chorus to the Gounod air—all resulting in an exceptionally appealing roll.

1088 *Romeo and Juliet—Waltz*

OPERATIC

Of the half dozen or more operas that have been founded on Shakespeare's famous play, Gounod's alone has kept the stage, second only among his works to "*Faust*." The libretto is by the famous French collaborateurs, Jules Barbier and M. Carré, who also put together the text of "*Faust*." Gounod's opera was first performed at the Théâtre Lyrique, in Paris, April 27, 1867. It follows Shakespeare's plot fairly closely; though a French critic said "all Jules Barbier's cleverness could not make the work other than a love-duet, or rather a succession of love-duets." While this is undoubtedly true, one need not quarrel with the librettists

on account of it. But the fact is, that the love-duet is mostly a pale echo of the love-music in "Faust." Nevertheless, the charm of the music is such that when performed by really great artists—such a performance as Jean de Reszke and Nellie Melba used to give us in by-gone days—the opera draws full audiences which enjoy the work every time it is given.

The waltz-song is one of the vocal "high-spots" in the opera. It has absolutely nothing to do with the plot, but as it gives *Juliet* the opportunity of her life—of her role—what matter? It is a graceful melody in swinging waltz rhythm to the text (as translated by Dr. Theodore Baker):

"In my fairy dream I'd revel
Gay and airy, yet one day more!
Like a treasure I will guard thee.
Naught my pleasure e'er will restore."

Tho' not absolutely necessary to the plot, it is at least not foreign to it; and it fits in well with the festive occasion taking place on the stage. It is a great favorite with coloratura sopranos, and justly so. It has even been (anachronistically) introduced into the lesson scene in Rossini's "Barber"—but all sorts of things have been done with that scene and at least the Romeo and Juliet waltz can never be accused of being "ultra-modern!"

320 *Serenade—Sing, Smile, Slumber*

VOCAL

"When thou singest while nestling at eve close by my side,
Dost thou know what my soul unto thine would fain confide?
Thy sweet voice wakes the mem'ry of days render'd joyful by thee.
Ah! then sing, ah sing, my fair one, then sing, still sing to me.

"At thy smile on thy lips budding love breaks into bloom,
Ev'ry doubt is dispell'd, naught but trust in my soul finds room.
Ah! thine innocent smile speaks the heart that from guile is free.
Ah! then smile, ah smile, my fair one, then smile, then smile on me.

"In thy slumber, while fondly mine eye guards thy repose
And thy lips, all unconscious, to me thy love disclose,
When I gaze on thy beauty my heart with rapture doth thrill,
Ah! then slumber, slumber, fair one, then slumber, slumber still."

To this text by Victor Hugo, the lyric master, Gounod, has composed an exquisite Serenade. He has let simplicity of expression

prevail throughout, voicing the tender spirit of the words through expressively tender music. His moments of climax are but short lived, the intensity of such incidents being hinted at rather than bluntly expressed, and he has achieved, all told, a very dainty musical setting for Hugo's words.

✓ 1109 *There is a Green Hill Far Away*

VOCAL

This sacred song has long been popular. Gounod, best known by his opera of *Faust*, has, however, written much sacred music both for Catholic and Protestant use. This setting of the well-known hymn:

"There is a green hill far away
Without a city wall
Where our dear Lord was crucified
Who died to save us all,"

ranks as one of his very best.

G GRANADOS, ENRIQUE

*Enrique Granados (1867–1916), who lost his life when the channel steamer *Sussex* was torpedoed in the spring of 1916, was considered one of the most promising of the great talents on the musical horizon. He was returning to his native Spain from a trip to New York, having been invited to the Metropolitan Opera House to witness the world premiere of his Spanish opera "Goyescas." Granados' great pleas for serious musical consideration—apart from the artistic value of his composition—lies in his contention that his music is the real Spanish music—"not Spanish music written for export purposes," as he himself has said, "but the real music of Spain."*

He was born in Lerida, Catalonia, July 27, 1867, and his full name was Enrique Granados y Campanina. He studied piano and composition at the Madrid Conservatory, then went to Paris and studied violin playing. In 1898 he had his first operetta performed, "Maria del Carmen," and this work was seen on other stages in Spain, notably on those of Valencia and Barcelona. In Barcelona

five years afterward there were performed fragments of a second opera called "Foletto." His other music comprises many interesting and individual piano pieces and a piano trio and a string quartet. His tragic ending is believed to have cut short a career of tremendous artistic importance and activity.

1021 *Goyescas—Intermezzo* OPERATIC

This Intermezzo, which is by far the most popular bit of music in the well-known Spanish opera "Goyescas," was not originally in the score of this work; in fact, the first published edition of the opera contained another Intermezzo in its place, and this earlier version was even put in rehearsal for the world premiere of this opera at the Metropolitan Opera House when the composer decided that it did not contain the necessary elements of popularity that are generally associated with a composition of this genre.

About ten days before the opera's premiere, Granados decided to compose a new Intermezzo and, on the spur of the moment, sat down and without touching the piano, composed this interlude in three-quarters of an hour. Its place in the opera is just preceding the second tableau, called "The Candle-Lighted Ball," the scene representing a dimly lit dance hall of the slums to which the captain of the Royal Guards has brought his betrothed on the dare of the toreador. It is a brilliant bit of music, alive with dance rhythms and its main melody is a pleading, wailing theme which, while suggesting the mood of dance, still seems to carry with it a hint of the tragic events that are to follow, namely the killing in duel of the captain by the bull fighter.

G RANIER, JULES

443 *Hosanna* VOCAL

Well known and very much beloved is this "Hosanna"—originally a soprano solo especially applicable for Easter service

but here presented in a brilliant organ arrangement. Its fine, broad, lyric theme is almost too well known to invite detailed comment. Suffice it to say here that the present arrangement is impressive by reason of the fact that it sets forth glowingly the beauties of the music and dramatically states the several stirring climaxes.

G REENE, EDWIN

725 *Sing Me to Sleep*

VOCAL

Among songs of a sentimental, ballad-like character, this "Sing Me To Sleep" is by far one of the most popular. Its effective melody is winning, and its simplicity is one of the greatest charms of the verse, while in the chorus the full tenderness of this writing is revealed.

G RIEG, EDVARD

Edvard Hagerup Grieg (1843-1909) is not only the representative Norwegian composer, but is also one of the most intense nationalists in music. His is the music of the North, full of color and tense with alluring oddities and constantly alive with new and strange charm. He was one of the most fascinating figures in the music of the day.

268 *An den Fruhling (To the Spring)*

PIANO

This lyric burst of praise to Spring is one of Grieg's happiest inspirations. From the very first notes of accompaniment which, as it has been expressed, "fall light and silvery as the soft drops of the April shower upon the waiting woods, when the first faint shimmer of tender green begins to tint the tips of the waving boughs," to the close of this work, the spirit of Spring is voiced by the composer.

The languorous melody is filled with the sense of the awakening earth, and the dark mood of the second part is in artistic contrast to the joyous burst of the beginning. The happy opening part returns once more and then concludes this vividly beautiful composition.

✓ 768 *Peer Gynt—Suite No. 1—Morning*

(*First Movement*)

ORCHESTRA

"Peer Gynt" is a dramatic poem by Henrik Ibsen. When Ibsen was invited to prepare this long work for stage performance he, in turn, asked Grieg to compose incidental music for the production, and the first performance took place at Christiania in 1876. But the poem did not lend itself gracefully to its theatrical version, and beyond the borders of Norway it scarcely achieved great success. Lest his music fall into oblivion the composer welded the principal incidental numbers into the form of two Suites, the first one of which is now under discussion. This concert Suite consists of four incidents, entitled: "Morning," "Ase's Death," "Anitra's Dance," and "In the Hall of the Mountain King." The present roll contains the first of these movements.

In order to obtain a fuller appreciation of this music, it is desirable that the hearer have some idea of the plot of Ibsen's "Peer Gynt." The story has been summarized as follows: "The character of Peer Gynt is taken from a Norwegian folk legend. He is a sort of Norsk *Faust*, a man destined to be lured to destruction by his over-wealth of imagination unless he is saved by a woman. In the play Peer Gynt is a peasant boy whose parents had once seen better days, but the father is dead, and the mother and son are now living in extreme poverty. The boy's head teems with ideas, and he forms many grand plans for the future. He makes his mother his confidant, and she, though not blind to the fantastic wildness of his ways and schemes, cannot help believing in him. His youthful arrogance is unbounded. He goes to a wedding and carries off the young bride to the mountains, where he afterwards deserts her. Roaming about through the night he meets a party of frolicsome dairymaids. At last he finds refuge in the halls of the king of the Dovre Mountains; here he falls in love with the king's daughter, but is expelled from the palace upon his love being discovered. Returning home again he finds his mother, Ase, on her deathbed. After her death he sails for foreign lands, stays away for many years, and at length lands upon the coast of Morocco, a rich man. In an Arabian desert he meets Anitra, daughter of a Bedouin chieftain, and falls in love with her, but his love is only short lived, and Anitra, discovering that her hold upon him grows weaker, soon leaves him. He dreams

GRIEG—Continued

of Solvejg, his first love, the bride whom he abandoned in the Norway mountains. He goes back to his northern home, finds Solvejg faithfully waiting for him, and dies in her arms."

The music of this excerpt, "Morning," is designed to suggest the picture of daybreak in Egypt, the desert in the distance. Peer Gynt is standing before the statue of Memnon. Tradition has it that when the rays of the sun play upon this statue it sings. This explains to the listener of this music the monotonous effect achieved by Grieg, the music gaining in power until it reaches a big climax. The dynamic force of the music, constantly increasing, may be taken to indicate the increasing daylight.

770 *Peer Gynt—Suite No. 1: Ase's Death*
(*Second Movement*)

ORCHESTRA

After a term of adventures the impulsive Peer Gynt returns again to his native village, from which he fled after he had lured a bride away from her bridegroom and had then deserted her in the mountains. Now he returns to find his mother, Ase, on her death-bed. He relates his wild escapades to cheer her in her last hours, and the scene is harrowing in its gruesome contrasts. This particular feature, however, Grieg has not put into his music. He has written a grief-laden funeral march, based upon a single sorrowful theme, and has omitted the usual trio.

772 *Peer Gynt—Suite No. 1: Anitra's Dance*
(*Third Movement*)

ORCHESTRA

Anitra is the daughter of a Bedouin chief whom Peer Gynt meets at an oasis, on the border of the desert. She makes a momentary slave of Peer Gynt by her charms, and in return for a promised opal she agrees to fly to the desert with him. But first she fascinates him with her dancing, and the accompanying music, here presented, is full of alluring grace. It suggests sinuous movements and attractive grace in the dancer.

774 *Peer Gynt—Suite No. 1: In the Hall of the Mountain King*
(*Fourth Movement*)

ORCHESTRA

After having forsaken the stolen bride, Peer Gynt wanders about the mountains and meets with trolls, the gnomes of the Norwegian mountains. He strays to the halls of the King of the Dovre Mountains and here the trolls beset him, tease and torment him and drive

him from the hall. This music is mysterious and, at first, very subdued. But gradually it gathers impetus, and, finally, at the close, becomes a whirl of sound, almost riotous in its wild surge.

601 *Peer Gynt—Suite No. 2: Ingrid's Complaint*
(First Movement)

ORCHESTRA

There are two Suites of "Peer Gynt" music, this, the second, not so familiar as the first which is more frequently played.

Peer Gynt, it must be remembered, is something akin to Goethe's romantic hero, Faust, only more brusque and impetuous. In fact, he has been called the Norwegian Faust. One of his first escapades is the abduction of Ingrid, to which episode this music is incidental. He hears that the pretty Ingrid is about to be married, and he goes uninvited to her wedding and carries off the bride to the mountains. The next day he deserts her, despite her laments. This music begins with some fortissimo chords, almost menacing in their curtness, followed by an echo effect. This is twice repeated, and then Ingrid's lament begins, the wail of a heart-broken soul, an appealing melody. This runs its course, and at the close there are heard again the menacing chords, after which the music dies mournfully away.

603 *Peer Gynt—Suite No. 2: Arabian Dance*
(Second Movement)

ORCHESTRA

After years of wandering, Peer Gynt arrives in Arabia. This scene is enlivened by the dancing of the Arab girls, which music is presented on this roll. It begins as with the simple tapping of tom-toms, and then, over a droning bass, the pretty, graceful figure of the dance begins, interrupted now and again by loud, brusque chords. Then there enters a second melody, a very charming, lyric bit, decidedly Oriental in its character. This material is then used cleverly and toward the close the music dies away, ending in faint tapping of the tom-tom in rhythmic cadence.

605 *Peer Gynt—Suite No. 2:*
Peer Gynt's Homecoming and Solvejg's Song
(Third and Fourth Movements)

ORCHESTRA

The aged Peer Gynt has now turned his face and thoughts homeward. He suffers shipwreck on the coast of Norway—this occurs

in the last act of the play—and this music is descriptive of the fury of the storm. It rages chromatically, punctuated by a defiant figure, and the climaxes are frequent and effective. Finally its fury abates and Peer Gynt is saved.

He now returns to his hut in the forest, and there finds the faithful Solvejg waiting for him. He dies in her arms and she croons to him this lovely music, known as "Solvejg's Cradle Song," which is one of the most appealing melodies Grieg ever has written.

1121 *Sigurd Jorsalfar*

(a) *Prelude* (b) *Borghild's Dream*

ORCHESTRA

"Sigurd the Crusader" is a play by Björnson which was produced in 1872 with incidental music by Grieg. The play, as Grieg said, is "a folk-piece in the best sense of the word, and is often performed on national holidays." A. E. Keeton says of this work, "His incidental music to Björnson's 'Sigurd Jorsalfar' is wonderful in character with the dramatic story of the adventurous Norwegian crusader. To those who are fond of comparisons, it may not be devoid of interest to view its intermezzo, 'Borghild's Dream' beside Elsa's vision in Wagner's 'Lohengrin;' the two composers' ideas of a woman's love-dream are curiously divergent; both, though, have seized the possibilities of a simple scale as a means of expressing an emotion. With Wagner the dream would seem to float upwards, soaring ever higher and higher; with Grieg it tends to descend, as from heaven to earth."

1122 *Sigurd Jorsalfar—Triumphal March*

ORCHESTRA

This march, known sometimes as the "March of Allegiance" (Huldigungs Marsch) is the only other number of the Suite made from the incidental music to Björnson's play. This march is an inspired work. It is a great favorite of Mr. Henry T. Finck who says that it "is one of the most superb marches in existence, equalled only by the marches of Schubert, Wagner and Tchaikovsky. It is one of the longest of Grieg's pieces and one of the most stirring. Rich in melody, original in harmony, superbly orchestrated, it could be made as popular as the first 'Peer Gynt' Suite which it quite equals in inspiration." And Mr. Finck goes on to quote, in his book "Grieg and his Music," from Dorothea Casselmann-Schumacher, who says that this march "brings before our eyes the weather-beaten song-loving hordes of Normans who joyously greet the Prince and with crashing shields waken the echoes of the mountains. How many daring but well-motivated tone combinations

GRIEG—Continued

are contained in this powerful march, in which the lyrical elements are quite crowded out by the dramatic and the heroic!"

375 *String Quartet in G Minor, Romanza*
CHAMBER MUSIC

Grieg contributed but a single quartet to the literature of chamber music, the well-known and highly esteemed G minor quartet, of which a single movement—the Romanza—is here presented. Henry T. Finck, Grieg biographer and enthusiast, claims for this quartet that it contains beauty as emotional as does Schubert's famous D minor quartet. At the time of the composition of this chamber music, Grieg had sought the seclusion of the country.

Of the several movements of this quartet this Romanza is the favorite. Its mood suggests that of a folk song. It begins with a pleading melody, like some lover's song and this is stated at length. Then comes a contrasting section that is almost Oriental in some of its characteristics, and here the mood begins to grow dramatic and works to a climax. Then there is a return to the initial mood, varied by bits of the dramatic episode, and thus this movement goes to its close.

909 *The Last Spring—Elegiac Melody*
ORCHESTRA

Bearing the descriptive title of "The Last Spring," this orchestral composition is very popular among concert audiences. In its original form this was a song, the text by Vinje and the title "Spring-tide." But when Grieg revamped it into an orchestral piece he changed the title, believing that "The Last Spring" might be more lucid to audiences who have not the guidance of the text, as is the case when this music is heard as a song.

There is but one important melody in this piece, a tender theme stamped by melancholy, and this mood, clearly established at the beginning, continues to the end, even through the episode of climax, which is so effectively placed at the close.

G RUBER, FRANZ

335 *Holy Night*
VOCAL

This is probably the best-beloved of all Christmas carols—The story of its origin was made public some years ago by Ludwig Erk,

who unearthed the following interesting facts about it. It was once thought that its composer was Michael Haydn, brother of the eminent composer. When this story was disproved, the honors were shifted to one Johann Kasper Aiblinger, but Erk's search upset this claim and fastened the authorship on Franz Gruber, a schoolmaster, born 1797 and died 1863. The author of the words was Joseph Mohr, an assistant priest in the parish of Oberndorf, near Salzburg. It was in this church that the song was heard for the first time in 1818; and on this occasion the author of the text sang the tenor part while the composer sang bass, and the choir was composed of young women. The accompaniment was played on a guitar. The song remained buried for quite a time, until a company of Tyrolean singers included it in their repertoire. Gradually the beautiful work found its way into print.

The present arrangement is very effective, the Aeolian Harp stop being so used as to enhance the original charm of this composition.

G RÜNFELD, ALFRED

Alfred Grünfeld (1852—) is a pianist of renown. He was born at Prague, July 4, 1852, and studied music in his native city, later attending the Kullak Academy at Berlin. Afterwards he settled in Vienna and has made concert tours into Russia and the United States. He has composed quite a number of works, principally for the piano.

986 *Romance, Op. 45, No. 1*

PIANO

An impassioned melody, the main theme marks the character of this Romance from the very start. This theme is then heard in its entirety, but its complete emotional possibilities are not set forth until later in the composition, when this melody is lashed to a tremendous climax. There is also a section of contrast, a restless, agitated episode that serves to emphasize the singing qualities of the main theme. At the conclusion the music grows mellow and subdued, and in this manner the work ends.

GUILMANT, ALEXANDRE-FELIX

Alexandre Felix Guilmant (1837-1911), was one of the most famous organists of the world. He held the post as professor of organ at the Paris Conservatoire and also that of organist at the Paris church of La Trinite. During his active career he paid several visits to America, and toured this country triumphantly, giving organ recitals. His love and fine appreciation of the classics stood him in good stead as a composer, and as such he wrote a great deal of excellent music. He died in Paris, March 30, 1911.

✓ 66 *Allegretto in B Minor* ORGAN

With the announcement of the few introductory measures Guilmant here holds his audience captive to the spell of this pretty Allegretto. And the charm of this spell grows immeasurably when the dainty theme itself is heard, the theme upon which this composition is reared. The composer's gracious manner of elaborating upon this melody, never permitting himself to rise to imposing heights of emotion nor yet for a single instant allowing the work to lapse into monotony or commonplace—these traits stamp this work as one of exceeding charm and tend to make it attractive to every admirer of alluring music.

753 *Cantilene Pastorale* ORGAN

The pastoral mood of this fine bit of organ composition is established at the very outset, for over a drone bass there is voiced a naive theme, quite bucolic in character. In contrast to this comes the second section, a more brilliant bit of writing. Then is heard a repetition of the Pastorale and the end is reached with a brief coda. This music is stamped by remarkably fine character, being the writing of a great musician, one who held the organ in great reverence, as is proved by the present Pastorale.

545 *Caprice, Op. 20, No. 3* ORGAN

Beginning in the character of a country dance, this Caprice—originally composed for the organ—immediately establishes a mood bucolic. Its first theme is extremely graceful, and this mood is continued by the contrasting section, which now appears, introduc-

ing another melody. Then comes a tender incident, suggesting a love plaint, after which the initial mood and melody return, rounding out an unusually attractive bit of writing.

✓ 62 *Élévation in A-flat*
ORGAN

This inspired bit of writing, designed to accompany the ceremony of the elevation of the Host for the worship of the congregation, is one of this famous organist-composer's most popular works. He has chosen that the uplifting character of the music be displayed by a fervent, long-breathed theme, and has designed the work that it be rather free from complexities, both of structural as well as of harmonic nature. So the beautiful melody makes its great appeal simply, betraying at every measure the sincere depth of religious thought in the mind of the composer when it was conceived.

64 *Fugue in D*
ORGAN

To the average layman the hearing of a Fugue usually arouses no great amount of enthusiasm, for this time-honored form has been used to hold a great deal of dry and uninteresting music. In the case of the present Fugue by Guilmant, the listener need have no such fear, for here the composer has succeeded admirably in writing a Fugue that is musicianly, imposing, and at the same time exceedingly interesting. The theme itself is very especially so, and the treatment it receives at the hands of this composer-organist proves that he knew not only how to write in this academic form, but also that he realized full well the need of holding the attention of his audience. It is an admirably interesting Fugue.

190 *Grand Chorus in D, Op. 18, No. 1*
ORGAN

From the first massive chord of this Grand Chorus to its final one there is not a moment's cessation to the composer's admirable energy. This tremendous quality threads its way through the entire length of this composition, reminding one of the fervent greatness of some of the older masters. Guilmant's theme for this Chorus is a virile one that is trumpeted forth in a noble, unhesitating manner. After it has been heard several times there enters a rather playful theme which furnishes admirable contrast to the massiveness of the section that has preceded it. Also it prepares for the renewed enjoyment of the same section when it returns effectively to conclude this stirring composition.

267 *Grand Chorus in E-flat, Op. 40*

ORGAN

The majestic beginning of this imposing composition is immediate in its impressive effect. The theme is martial in character, its melodic contour being well and sharply defined, and beneath this melody a noble bass stalks commandingly. Then comes a contrasting section, almost pastoral in its effect. The theme of this pastoral section is then subjected to effective fugal treatment. Gradually a climax is reared, and at its apex there appears the majestic initial section of the composition, which then brings the writing to a brilliant close.

300 *Lamentation, in D Minor*

ORGAN

Guilmant is particularly happy as a composer of church music, as this exquisitely beautiful "Lamentation" will prove. Here the seriousness of the religious occasion, on which the Lamentation is performed, is deeply impressed upon the music. It begins with almost a tragic stalking of the basses, from which a theme rises lugubriously. Then follows an impressively beautiful incident, which rises to a tremendous climax and occupies the greater part of the composition. After this theme has been conscientiously displayed, a beautiful adagio episode enters, in which the composer voices a deeply felt sense of religious sentiment. Thus this impressive work concludes.

144 *March Funébre et chant séraphique, Op. 17*

ORGAN

The Funeral March with which this roll begins is not an unusual or highly unconventional example of this sort of composition. It has stateliness and somberness to recommend it, and its most noteworthy feature is the huge climax that the composer obtains with it. After this climacteric goal has been achieved the mood grows more peaceful, the music dying away above the long roll, as of muffled drums. Then the seraphic chant begins, a heavenly theme almost buried in the accompaniment as of shimmering harp effects. There is, at the close, just a slight reference to the theme of the Funeral March, and with this the work concludes.

298 *Marche Religieuse, Op. 15, No. 2*

ORGAN

A composition of singular and remarkable beauty is this Marche Religieuse. Its title quite prepares the listener for the nobility of

the opening section, where a theme of exalted breadth holds full sway. This theme is based upon the theme of the chorus, "Lift up your heads," from Handel's "Messiah." Then comes a fugal incident that is quite a surprise, as at first it seems to have no connection whatever with the idea of the March, but soon the composer uses its theme as a decorative figure to his first heroic melody, and the entire work concludes with this great melody voiced in thundering and ponderous chords, all its impressiveness well defined.

530 *Nuptial March, Op. 25, No. 1*
ORGAN

This is a much-admired composition by the dean of French organists. It is different from most Nuptial Marches, and its odd melodiousness impresses itself quickly upon the listener's ear. The very beginning is quite modest, but gradually the first theme assumes breadth and importance until all its beauties are unfolded. Then comes the trio portion, with its graceful, singing theme, and at the close of this section the opening bars of the first section are again referred to. Gradually the mood veers again into the repetition of the first part, punctuated by comments upon the theme of the trio.

44 *Offertory on Two Christmas Hymns*
ORGAN

This composition shows Guilmant's cleverness more than his originality as a composer, for here he has taken two Christmas hymns for the material out of which he has fashioned this Offertory. The treatment of these two hymns is decidedly interesting and, more than that, it is masterly in detail and effective as a whole.

106 *Offertory on Two Christmas Hymns*
Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
for Organs Containing Cathedral Chimes
ORGAN

This is a special arrangement of the above Offertory, in which the effectiveness of the composition is enhanced by the introduction of cathedral chimes. The use of the chimes lends the charm of novelty to this music, in addition to which it does much to create a mood in which this Offertory is heard to distinct advantage.

228 *Prayer and Cradle Song, Op. 27*
ORGAN

It was a very pretty musical conceit of the famous composer Guilmant to join this Cradle Song with the concluding Prayer, as

GUILMANT—Continued

the combination adds immensely to the sentimental interest of the music. Of the music itself there is but to be said that it is another fine example of Guilmant's melodic inspirations. The number opens with the Prayer; then comes the Cradle Song, built upon a very lovely theme, and at first simply stated. With repetition the complexity of a more elaborate accompaniment and the grace of inner voices are added, above all of which the melody of the Cradle Song rises simply and touchingly. After this Cradle Song has been sung several times an exceedingly simple but highly effective Prayer follows, free from every ornament that might detract an iota from its plaintive appeal.

172 *Sonata No. 1, in D Minor, Op. 42*

Largo Maestoso—Allegro (First Movement)

ORGAN

In this, the first movement of this attractive Sonata, Guilmant has complied with the formal demands of structure, but he has filled this structural frame so full of alluring musical ideas that there is here no trace of dryness that is all too frequently imposed upon the listener cloaked in the classic guise of the sonata form. The composer has begun here with an introduction that is stately and well planned, as it prepares the listener for the Sonata proper, that soon follows. The first theme is masterly in its eager and brusque determination. As a contrast to it comes the second theme, in which the composer has loosed his love for beautiful, long-breathed phrases of musical sentiment. The balance of the work follows along the usual lines, and attention need only be called to the cleverness of the interesting development section and the effectiveness of the coda, the latter closing the movement.

174 *Sonata No. 1, in D Minor, Op. 42*

Pastorale (Second Movement)

ORGAN

After the imposing greatness of the first movement of this Sonata the present Pastorale comes as a glimpse of the blue sky. It is a landscape of sylvan loveliness, etched in the simplest, most masterful manner possible. Its first theme—and this is its principal melody—is as simple as some shepherd's call, and this rural simplicity the composer adheres to with cunning effect. Later, well near the middle, a second theme is introduced, in the shape of a chorale melody. Above this there trips at intervals the principal theme of this Pastorale, forming a combination of musical ideas that is irresistible.

176 *Sonata No. 1, in D Minor, Op. 42*

Finale (Third Movement)

ORGAN

A whirling allegro again veers the mood from the charming pastorale, voiced in the previous roll, to that of strenuous musical activity. The composer here has chosen a main theme that is impulsive and stormy. Its briskness is most remarkable and, besides being admirable on its own account, it serves to introduce an element of intense contrast in the work. There is a lull in this mood later when a prayer-like melody is heard, punctuated by occasional interjections in the bass of the initial theme. Then for a coda there is a majestic march incident introduced with just a glancing reference to the brisk first theme by way of parting reminiscence.

554 *Torchlight March, Op. 59, No. 1*

ORGAN

The opening section of this Torchlight March is pompous—extremely so for a composition by Guilmant—and its principal theme hints of a pageant. This mood is carried through the entire opening section almost uninterruptedly, and for this reason the contrast of the following trio is all the more marked. In the trio the mood is modest and sentimental, and the melody is a flowing one. Then comes a repetition of the first incident, but only for an instant, as the music again becomes calm, and, over a stalking bass, a new theme is sounded. Then there is a return of the opening portion, triumphantly voiced and much elaborated, and the March concludes with a brilliant coda.

G UION, DAVID

1215 *Texas Fox-Trot*

PIANO

This is a composition of exceptional merit by a Texan, dedicated to another Texan, Bob Gay, of Waco. It is considerably elaborated from the original form, taking advantage of the wealth of resources of the Aeolian Pipe-Organ.

HADLEY, HENRY KIMBALL

Henry K. Hadley (1874–), one of the most prominent of present-day American composers, was born at Somerville, Mass., Dec. 20, 1874. He first studied with his father, a well-known musician, then with Stephen Emery and George W. Chadwick at the New England Conservatory and later in Vienna. He was active as a teacher and conductor at Garden City until 1902. He went to Germany in 1904 and conducted there for several years, bringing out a one-act opera, "Safie," at Mainz. He went to Seattle as conductor of the Seattle Symphony Orchestra in 1909, then to San Francisco in 1911, where he remained until 1915. His list of compositions is a long one, including many songs and piano pieces, four symphonies and a number of shorter orchestral works, a number of cantatas, and six operas.

1059 *Symphony No. 3—Angelus*

ORCHESTRA

This is the second movement of Hadley's third Symphony, written in Italy in 1906. It is full of charming effects of chime, harp, and flowing melody. The composer says of this movement that it "was suggested on hearing, every afternoon, the bells from a distant church, the tones of which were wafted across the fields to a secluded spot in the woods, where I worked out of doors."

HAHN, REYNALDO

143 *Quand la Nuit*

VOCAL

This is a very effective song by the well-known French song writer, to a text by Victor Hugo: "When the night is starless, come, rock thee on the waves of the sea." It is a gentle but passionate melody, and there are beautiful harp effects in the accompaniment.

1016 *The Messiah—For Unto Us a Child Is Born*

VOCAL

The text of this brilliant and impressive chorus is "For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulders; and His name shall be called: Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace," *Isaiah IX*, 6.

Music history has it that Handel composed this oratorio—which has been called a "sublime oratorio"—in twenty-four days. The work was completed on September 14, 1741, and its first performance occurred at Dublin on April 13, 1742. Handel was in Dublin at that time, and as the work was given at the new Music Hall, the capacity of which was comparatively limited, it was requested of those who desired to attend that the men come without their side swords and the women without their hoops. "The Messiah" was first performed in London in 1743. Handel himself produced it annually in London for the benefit of the Foundling Hospital, and he conducted the last one of these performances only eight days before his death.

The "Messiah" is the most famous of all oratorios, and the most popular. The text was put together from the Bible by Charles Jennens. But the music was not all composed at this time, some of it having already been composed to other words and transferred to this score—a common custom of the time. A fac-simile of the original manuscript has been published, and is very useful as authority as to the composer's original intentions.

It was not until 1770 that the work was first heard in America, at which time some numbers from it were heard at Trinity Church. The New York Oratorio Society first produced it in 1874, and since that year it has been given annual performance, at Christmas, by this choral society.

548 *Messiah—Pastoral Symphony*

ORCHESTRA

The famous Pastoral Symphony occurs in the first part of "The Messiah." It precedes the soprano recitative: "There were shepherds abiding in the field, keeping watch over their flocks by night." And the wonderful sense of peace, expressed by this exquisitely lovely music, creates atmosphere for the episode that follows it relating to the birth of Christ.

The principal theme of this Pastoral Symphony is based upon a Calabrian tune, and it is related that Handel treasured the melody thirty-two years before using it.

546 *Messiah—Glory to God*

VOCAL

This great Chorus comes almost immediately after the Pastoral Symphony. The intervening number is a recitative which prepares the way by its text: "And suddenly there was with the Angel a multitude of the heavenly hosts, praising God, and saying"—then occurs this tremendous Chorus of the heavenly hosts, chanting: "Glory to God in the highest, and peace on earth, good will towards men." It is another example of Handel's greatness when writing for the chorus, and it is very effective.

1138 *Messiah—Rejoice Greatly*

VOCAL

"Rejoice Greatly" is a soprano solo—of the florid type—and comes after the chorus, "Glory to God in the highest, and peace on earth, good will to men."

"Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold thy King cometh unto thee! He is the righteous Savior, and He shall speak peace unto the heathen."

508 *Messiah—He shall feed His flock*

VOCAL

"The Messiah" is divided into three parts, and the present number, "He shall feed His flock," is the twentieth number in the work, and occurs in the first part. It is a contralto solo of remarkable beauty, the text of which runs: "He shall feed his flock like a shepherd, and He shall gather the lambs with His arms and carry them in His bosom, and gently lead those that are with young."

552 *Messiah—Lift up your heads*

VOCAL

The numbers that precede this chorus, in the oratorio, prepare for this burst of triumph. The sopranos and the altos begin this chorus with the command: "Lift up your heads, O ye gates, and be lifted up, ye everlasting doors, and the King of Glory shall come in." Then the tenors and the basses demand: "Who is this King of Glory?" to which the former voices reply: "The Lord strong and mighty, the Lord mighty in battle." After this the altos, tenors

and basses repeat the opening command, and the question is asked by the sopranos and altos. The answer is thundered out by the altos, tenors and basses: "The Lord of Hosts, He is the King of Glory." In this the sopranos soon join, and then the full chorus runs its length and closes most triumphantly.

140 *Messiah—Hallelujah Chorus*

VOCAL

No better index to the gigantic effect of this overwhelming Chorus can be had than the actions of the audience during the first London performance of "The Messiah." At that time—more than a century and a half ago—the auditors were much impressed by the beauty of Handel's music, but when the Hallelujah Chorus came, and especially at the phrase, "For the Lord God omnipotent reigneth," it is related that the people "were so transported that they all, with the king (George II), who was present, started at once to their feet, and remained standing till the Chorus ended." This tremendous music has lost none of its effectiveness in the whirl of time, and during public performances to-day the same reverence is paid this grand Chorus—the audience rises to its feet when it is sung.

542 *Messiah—I know that my Redeemer liveth*

VOCAL

This famous soprano solo is the opening number of the third part of this oratorio. Its text is as follows: "I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh I shall see God. For now is Christ risen from the dead, the first fruits of them that sleep."

This air has been called "a sublime confession of faith," and its musical beauties are famous. It begins with an orchestral introduction which is interrupted by the fervent sentiment, voiced by the singer: "I know that my Redeemer liveth."

1189 *Messiah—O Thou that tellest*

VOCAL

This is an alto aria from that most popular of all Oratorios. Small need to describe what everyone knows.

"O thou that tellest good tidings to Zion, get thee up into the high mountain.

O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God.
Arise, shine for thy light is come, and the glory of the Lord is risen upon thee."

The solo is followed by a short chorus built upon the same theme as the aria.

607 *Rinaldo—Lascia ch'io pianga*

OPERATIC

This familiar and beautiful air is the best-known fragment of Handel's opera, "Rinaldo," although it was really first composed for an Italian oratorio called "Il Trionfo del Tempo," written some three years earlier than "Rinaldo." "Rinaldo" was Handel's first English opera. It was produced in London, at the King's Theatre, in 1711, after having been composed in two weeks. Like Gluck's "Armide," the libretto was based upon Tasso's *Gerusalemme liberata*. Rossi wrote the original libretto of "Rinaldo" in Italian and it was translated into English by Aaron Hill. It had fifteen consecutive performances, which was considered a long run for those days.

"Lascia ch'io pianga," which is translated as "Sadly I languish," is a plaintive air of great simplicity and beauty. It is most effectively presented in its present arrangement.

838 *Saul—Dead March*

ORCHESTRA

Handel's oratorio, "Saul," was composed in 1838, and is another example of this composer's marvelous speed of composition, for it was written within the space of about two months. The words of the oratorio have been attributed both to Marell and to Jennens, and they follow faithfully the Biblical narrative of the story of David and Saul. The present Dead March—the most familiar excerpt of the entire work—occurs in the third scene, when David interviews the Amalekite who brings the news of the death of Saul. This is followed by the Dead March, which has been called "a magnificent dirge, whose simple yet solemn and majestic strains are familiar to everyone. The trumpets and trombones, with their sonorous pomp, and the wailing oboes and clarinets make an instrumental pageant which is the very apotheosis of grief. The effect of the March is all the more remarkable when it is considered that, in contradistinction to all other dirges, it is written in the major key."

40 *Sixth Concerto in B-flat*

ORGAN

There is here neither room nor need to dilate upon the greatness of the Handel organ concertos, of which he wrote a goodly number. They are accepted most generally by musicians as works of inspired art, and to the listener they make direct appeal because of their frank beauty. The B-flat Concerto here reproduced is a wonderful example of Handel's greatness as a musician and of his facility as a writer of melodies. The opening division of this work is a brisk, energetic movement that could only have arisen in the bustling brain of a man who loved life and work as Handel did. Here everything is energy translated into music. Then follows a slow movement that is an appealing song of exquisite tenderness, quickly succeeded by the total contrast of a final fast movement in which the music is simply frothing with lightness and which sounds at times, the note of humor. As a whole, the work is sheerly delightful to the music lover, while to the musician its beauties are amazing.

124 *Xerxes—Largo in G*

VOCAL

The world-famous Largo by Handel was originally written by the composer as an aria in "Xerxes," one of his numerous operas. In this setting the religious fervor of the great theme was used to express words of gratitude which Xerxes felt for a garden tree, whose branches shaded him from the heat of the sun, and the sentiment expressed took about this form: "There never was a sweeter shade of a dear and lovely plant." But Handel's opera, "Xerxes," is dead, while the Largo is alive and celebrated, and it is quite easy—if one lays stress upon the sentimental import of music—to fancy this wonderful air expressing the deeper and loftier feelings that the nobleness of the music itself suggests.

HARKER, F. FLAXINGTON

805 *In the Twilight*

ORGAN

Almost Italian in character is the main theme of this appealing organ piece, this theme being voiced after a brief prelude which

prepares the listener's mood for the presentation of this pretty music. The initial, winning incident having run its course, a sentimental interlude is introduced, after which the early theme is repeated and the music goes tenderly to its close, quite successful in having evoked the mood suggested by the composer in his title.

HASTINGS, FRANK SEYMOUR

Frank Seymour Hastings is a well-known amateur musician, living in New York City, where he is closely identified with many musical societies. He is also a composer of much merit.

504 *Légende*

ORGAN

This *Légende* seems accompanied by greatest simplicity of idea and of expression. It begins with an introduction, which prepares the listener for the composer's sentimental message that follows: The main body of the work is based upon a song-like theme, pleading and soulful in character. Contrasts are achieved by episodes of climaxes, but the work goes to its conclusion with sentimental tenderness.

HAYDN, JOSEF

(Franz) Josef Haydn (1732-1809) is known as the "father of modern orchestral music;" besides this he is acclaimed as being the most genial of all composers, his music being sunny and charming beyond description. Beyond this Haydn's music is also masterful, for the composer was a genius in the advised use of that much-abused word. He is among the giants of music—a great man in exalted company.

482 *Creation—With verdure clad*

VOCAL

Probably the most remarkable fact about the composing of Haydn's "The Creation" is that the master Haydn was sixty-five years of age when he set himself to accomplish this Herculean task. The work, begun in 1796, was concluded in 1798, and the first public performance of the work occurred a year later, in 1799. Its success

was great from the start, and the work quickly traveled to London, in which latter city Haydn was a great favorite. It may be of interest to know that Haydn's last public appearance was during a performance of "The Creation." This occurred a trifle more than a year before his death, and the composer's emotion at hearing his work was so great that it was deemed advisable to have him leave after the first part. This occasion was a scene of great homage paid Haydn by princes and populace.

The text for this oratorio was compiled from Milton's "Paradise Lost," the work being done by Lydley. Haydn submitted the poem to the Baron von Swieten, librarian to the Austrian Emperor. Von Swieten translated the work into German, and added some numbers. An incident that gives testimony to the sincerity of this music is the remark said to have been made by Haydn: "Never was I so pious as when composing 'The Creation.' I knelt down every day and prayed God to strengthen me for the work." And still another remark is recorded, touching upon the composition of this work and accredited to Haydn: "When composition does not get on well I go to my chamber and, my rosary in hand, say a few *aves*, and then the ideas return."

The work is divided into three sections, the first one beginning with an orchestral prelude descriptive of chaos. The well-known soprano aria, "With verdure clad," is contained in this first section, following the recitative beginning: "And God said, let the earth bring forth grass . . ." As a proof that Haydn was very fond of this aria it is stated that he rewrote it several times before it pleased him. It is a most successful piece of florid writing.

500 *Creation—In native worth*

VOCAL

This tenor Aria, sung by Uriel, completes the sentiment first expressed in the foregoing bass Aria, "Now heaven in fullest glory shone," in which the creation of man is touched upon. Immediately following it there occurs a recitative: "And God created man in his own image," and then comes this exquisite Aria which tells of the creation of Eve. Its text runs as follows:

"In native worth and honor clad,
With beauty, courage, strength adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the growth and image of his God.

With fondness leans upon his breast
 The partner for him form'd,
 A woman, fair and graceful spouse.
 Her softly smiling virgin looks,
 Of flow'ry spring the mirror,
 Bespeak him love, and joy and bliss."

In this music is mirrored the happiness of the pair, newly created and the serene blissfulness of the scene is deftly hinted at.

490 *Creation—The Heavens are telling*
 VOCAL

The great Chorus, "The heavens are telling," occurs at the conclusion of the first part of "The Creation," and it is one of the most stirring moments of the oratorio. Its text, sung by chorus, begins:

"The heavens are telling the glory of God,
 The wonder of His works displays the firmament."

Then a trio, composed of Gabriel, Muriel and Raphael, interrupts with the words:

"To-day that is coming speaks it the day,
 The night that is gone to following night."

After this the great Chorus repeats its triumphant statement, and then the trio is heard once more:

"In all the lands resounds the word,
 Never unperceived, ever understood."

Then the Chorus enters again, and its repetition of "The heavens are telling" is more triumphant, more brilliant than before, the whole being a stirring ending to the first part of the oratorio.

496 *Creation—Now Heaven in fullest glory shone*
 VOCAL

This is a most dignified bass Aria sung by Raphael in the second part of the oratorio. This aria touches upon the subject of the creation of man, and its text is as follows:

"Now heaven in fullest glory shone;
 Earth smil'd in all her rich attire;
 The room of air with fowl was filled;
 The water swell'd by shoals of fish;
 By heavy beasts the ground is trod;
 But all the work was not complete;
 There wanted yet that wondrous being.
 That, grateful should God's power admire,
 With heart and voice His goodness praise."

It is a majestic bit of writing, full of deep-felt sentiment and abounding in power.

374 *Gott erhalte Franz den Kaiser, varied*
Arranged by Fredrich Lux

STRING QUARTET

The Austrian national anthem, known as the Emperor's Hymn—"Gott erhalte Franz den Kaiser" is the German text—was composed by Haydn in 1797. It was sung at the Emperor's birthday in February of that year at the Vienna national theater and also at the important theaters throughout Austria. Of this anthem has been written: "This strain, almost sublime in its simplicity, and so devotional in its character that it is used as a hymn tune, faithfully reflects Haydn's feelings toward his sovereign. It was his favorite work, and toward the close of his life he often consoled himself by playing it with great expression." All this refers to the anthem proper. The variations are those which Haydn wrote upon the anthem theme and used in his well-known string quartet, Op. 76, No. 3, which, therefore, is referred to as the "Kaiser quartet."

1093 *Oxford Symphony*
Allegro (First Movement)

ORCHESTRA

No less interesting than this symphony is its history, which concerns one of the most engaging episodes in the life of Haydn, namely his first (there were but two in all) trip to England. Earlier offers from London impresarios had failed to move Haydn, who was in the service of Prince Nicolaus Esterhazy; but when the latter died and Johann Salomon, famous London impresario, dashed to Vienna to renew his offer, Haydn accepted, and in company with Salomon set out for England in December, 1790. Haydn had accepted the terms offered and was, in return, to produce six symphonies, an opera and some other music. As it turned out, it was both a pleasurable and profitable trip for the great composer, and he was the recipient of a tremendous amount of homage.

But now to the "Oxford" Symphony. During Haydn's interesting stay in England, Dr. Burney, one of the most prominent of English musicians, proposed to the authorities of Oxford University that Haydn be given an honorary degree. This was promptly acted on, and Haydn was invited to visit Oxford, which he did in July, 1791, his visit being celebrated by the giving of three concerts in the Sheldonian Theatre. At the second of these concerts, Haydn directing the performance himself, this G major Symphony was

performed, and has ever since borne the name of "Oxford" Symphony. The impression created at that time was that the work was written expressly for this occasion, but there is reason for belief that it was composed some three years earlier for Paris—although it is possible that its Oxford performance was its first public hearing.

The first movement begins with an introduction—*adagio*—which is short, while the main body of the movement is an *allegro spiritoso*. The form is transparent—after four introductory bars, *piano*, then comes the principal theme, "merry and spirited" as the tempo movement indicates. The second theme is extremely short. The development section plays with these themes, together with that of the four introductory bars. The "recapitulation" makes much more of the second theme than does the "exposition."

✓ 749 *Oxford Symphony*

Adagio (Second Movement)

ORCHESTRA

There is little to be said of this *Adagio*, the second movement of this famous symphony, save that it is in simple three-part form and that it is exquisite music, familiar to most lovers of classic music, and figures frequently on the programs of symphony concerts the world over.

1094 *Oxford Symphony*

Minuet (Third Movement)

ORCHESTRA

The third movement of a symphony in Haydn's day was always a minuet. In time the slow stateliness of the minuet gave place to a more lively pace; in Beethoven's time it was replaced entirely by the scherzo. This minuet is rather between the old stately minuet and the more brisk form it took later. There is an odd syncopation in the middle portion, which, in actual dancing, would doubtless have thrown the dancers out.

1095 *Oxford Symphony—Finale*

ORCHESTRA

The last movement of this symphony is marked *presto*—but Haydn's *presto* doesn't mean a hurried tempo. The character of the melody almost suggests *allegretto*—but if that was the tempo mark it would doubtless be taken much too slowly. The theme is very characteristic of Haydn and a slovenly phrasing would ruin it.

✓ HAYDN—Continued

282 *Symphony No. 4 in D (Surprise)*
Andante (Clock Movement)

ORCHESTRA

Why this movement of the Haydn Symphony is referred to as the "clock movement" can easily be guessed by the listener after hearing but a few bars of this pretty music. Here is the "tick-tack" adhered to with stubbornness born of a purpose; it is heard almost constantly, during the length of this symphony movement, in the accompaniment, assuming greater or less prominence as the exigencies of the melody dictate. For the rest, there is to be said about this movement that it is full of effervescing melody for which Haydn is famous, and for which he will remain celebrated so long as love of wholesome, sunny music endures.

HENSELT, ADOLF VON

Adolf von Henselt (1814-1889) was a celebrated piano virtuoso, a Bavarian by birth. He was chamber pianist to the Empress of Russia, and taught music to the princes. As a composer he is known as the author of some very interesting studies for the pianoforte.

316 *If I Were a Bird*
PIANO

Over this melodious Etude, Henselt has placed the motto: "If I were a bird, to thee I would fly," and throughout the length of the delightful bit of composition he has voiced the spirit of unrest. The restive figures indicate so clearly the sentiment of longing, and at one point this rises to an impulsive climax. After a moment's pause, with composure regained, the fitting melody again is heard, but this time its impatience is subdued. So it continues to the end, no part of it lacking in melodious opulence.

233 *Two Etudes*
Ave Maria, Op. 5, No. 4
Love Song, Op. 5, No. 11

PIANO

Both of these admirable Etudes are originally piano pieces, but they lend themselves most happily to presentation upon the organ.

The first one of the brace, the "Ave Maria," is a tender melody charged with a deeply religious sentiment.

"Love Song" is the title of the following Etude, from the same group of pieces. While probably not as charming as the "Ave Maria," it forms a fine contrast by being presented on the same roll. Here, too, sentiment abounds, but its character is more worldly than the "Ave Maria."

HERBERT, VICTOR

H Victor Herbert (1859—) is the grandson of the famous Irish novelist, Samuel Lover. Herbert was born in Dublin but received his musical education in Germany; since 1886 he has been in America, active as solo 'cellist, conductor and composer—in all of which pursuits he has been successful.

843 *Air de Ballet*

STRING ORCHESTRA

Popular as a piano piece and much favored as an orchestral intermezzo, this gracious and graceful composition is here presented in an Aeolian Pipe-Organ arrangement with effective results. Its chief, tripping melody is fascinating in charm, and engages the hearer's attention immediately. After it has run its happy course it is repeated, and this time a counter melody is introduced which second theme adds a sentimental touch to this charming composition.

1062 *American Fantasie*

ORCHESTRA

In the nineties there existed a society of Brooklyn women known as the Seidl Society, who maintained summer night concerts at Brighton Beach and during the winter gave six concerts at the Academy of Music, all under the direction of Anton Seidl. For one of the Fourth of July concerts this fantasie was written by Herbert, who was then the first 'cellist of the orchestra. It contains "Hail Columbia," "Old Folks at Home," "The Girl I Left Behind Me," "Dixie," "Columbia, the Gem of the Ocean" and "Star Spangled Banner."

381 *Badinage* PIANO

This is one of the best-known of modern salon compositions and is one of the most graceful writings that has come from the pen of this gifted composer. Its grace lies largely in its winning simplicity of melody, particularly that of the opening section. Then comes a more martial section, bringing with it a fine sense of contrast, after which the initial part is repeated. There is appended a coda that fairly abounds in grace of tonal outline.

130 *Symphonic Fantasy* AEOLIAN PIPE-ORGAN

Especially composed for the Aeolian Pipe-Organ, this composition shows the popular composer Herbert in a serious and, at the same time, a most pleasing composing mood. The short introduction to this work is decisive and dramatic. Then begins the first part, or movement, and here the composer has employed a principal theme that is fascinating in its originality and irresistibly bantering character. After a clever building up of climaxes and interesting treatment generally, there comes the second section of the work, which displays a lovely sentiment by its melodious, long-breathed phrases. A vivacious third part of the work now begins with flashing humor. The mood veers to the sentimental again, but this change is short lived, for soon the early theme returns and the composition concludes with a coda that is a stirring climax, bristling with rousing effects and convincing musicianship. It is a serious and a happy bit of writing that will please music lovers and will surprise those who esteem this composer only for the lighter compositions that have come from his facile pen.

17 *Yesterthoughts* PIANO

This is one of the most popular compositions in the entire long list of writings by Victor Herbert. It has a certain charm of sentiment that is not dissipated by age or by frequent repetitions. This mood as voiced by the first episode is most satisfying, and here there is a dreamy quality of melody that aptly sets forth the program meaning of the title. Following this there is a more animated incident that suggests restiveness. But then the first section is repeated, and the climax of the composition is reached. For the close the same appealing, dreamy character of music is heard again, the whole making the effect of a finely conceived bit of sentimental and melodious writing.

HEROLD, LOUIS

Louis-Joseph-Ferdinand Hérold (1791–1833) was a pianist and dramatic composer, a native of Paris and a pupil of the Conservatoire. Winning the Prix de Rome he went from that city to Naples to become pianist to Queen Caroline, and from thence to Vienna for a short stay. He returned promptly to Paris, where his career as composer was dotted with success and failure. Most of his works have passed from public notice, but "Zampa" serves to keep alive Hérold's name.

286 *Zampa—Overture*

ORCHESTRA

"Zampa" was at its time an immense operatic success and was judged to be the composer's masterpiece. This reputation it still bears, but the opera itself has gradually disappeared from view, leaving the Overture to perpetuate the reputation of its composer. The energetic beginning of this Overture and the pretty plaintiveness of the slow part are the principal points that make appeal. It is a work in which is recognizable "the hand of a master, who to the spirit of Italian music united the depth of the German and the elegance of the French schools."

HESSE, ADOLF

Adolf Friedrich Hesse (1809–1863) was the son of an organ builder, and was born in Breslau. By the authorities of that city he was given a sum of money which allowed him to visit Hamburg, Berlin and Weimar, and his talents as an organ player aroused attention. He studied with Berner and Köhler; and later with Hummel and Spohr. He held important positions as organist in Breslau, and when he visited Paris for the inauguration of the new organ at St. Eustache he earned praise for his pedal playing. Later he visited Italy and England. He was conductor of the Breslau Symphony concerts, and is known as a composer of many works, ranging from oratorios to chamber works and organ compositions.

522 *Introduction, Theme and Variation in A* ORGAN

The theme of this composition has been incorporated as a hymn tune, and is now fairly familiar. The giving out of this melody, however, is prefaced by an introduction that is very stately and impressive. Then comes the theme itself, an ingratiating melody, and then follow the variations upon it. The first three of these, while all varied and distinct from one another, are generally ornate. The fourth variation is plaintive and is interesting for the manner in which the imitations of the theme are introduced. As a startling contrast to this comes the brilliancy of the following variations, which is elaborate in the extreme. For closing section the theme is again very simply and modestly voiced, thus once more establishing its original character in the minds of the listeners.

HOFMANN, HEINRICH

Heinrich Karl Johann Hofmann (1842–1902) was a dramatic composer, born in Berlin, in which place, also, he had been principally active, being made a member of the Berlin Royal Academy of Arts. Earlier in his career he was famous as a pianist and teacher, but later in life devoted himself to composing, producing a vast number of compositions.

844 *Gute Nacht*

Arranged by Reginald Barrett

PIANO

To voice the mood of this "Good Night," the composer has chosen simple means, the first statement suggesting the appealing simplicity of a Cradle Song. But in the following episode moments of larger climax are attained, and here the middle voice plays an important and graceful part. The contrasting section, animated and interesting, leads gradually back to a repetition of the beginning, and the effect of the entire composition is that of pleasing simplicity.

478 *Scherzo, Op. 70, No. 3*

A jolly, virile theme, heard at the beginning of this Scherzo, proves later to be the principal musical idea contained therein. It

stamps its vigorous characteristics upon the entire composition, which assumes the general outlines of a brisk march movement. In the trio episode the mood is a bit more sedate, and in this section there is voiced a pretty solo melody, which theme is heard several times. Then the first part is repeated, but instead of closing in a rousing, spirited vein the composer chooses to let this music die gradually away, once more suggesting the quality of march music receding in the distance.

74 *Trompeter von Säkkingen—Duet*

Arranged by Edwin H. Lemare

PIANO

Originally the music of Hofmann's "Trompeter von Säkkingen" was in the form of a suite of piano pieces. The composer has taken excerpts from Joseph Victor von Scheffel's well-known poem, "Der Trompeter von Säkkingen," and has illustrated six incidents from the poem by as many piano pieces. The present one is the third in the set, and bears the sub-title, "Confession." It is a musical comment upon the scene in which the hero, young Werner, demands to know if he is beloved by the fair one. Her answer is to fly to his arms: "And there flashes from the lips of the lovers the first mighty kiss of love." The music begins with an episode that is laden with questioning and longing phrases. Then suddenly—and it must be at this moment that the love is discovered between the pair—there enters the spirit of exultant happiness. Save for a single incident of peaceful bliss this rousing vein of joy, musically expressed, continues to the end of the work.

HOLBROOKE, JOSEPH

Joseph Holbrooke (1878—), a native Englishman, and at present a prominent figure in the group of modern composers, was born at Croyden, July 6, 1878. He entered the Royal Academy as a young man and studied piano and composition, since then devoting himself exclusively to composing. His works, of which there exist a goodly number, cover the larger forms chiefly, and are mostly written for the grand orchestra. He has proven himself to be a musician of vivid imagination, and his orchestration is bold to a degree.

894 *Apollo and the Seaman—First Excerpt**Arranged for the Aeolian Pipe-Organ by the Composer*
ORCHESTRA

"Apollo and the Seaman" has been designated as "a dramatic symphony with choral epilogue," and it has also been called "an illuminated symphony." The latter designation is explained by the fact that at its public performance in London, at Queen's Hall, the words of the poem, which form the poetic basis of this music, were thrown upon an illuminated screen, the orchestra and chorus screened from view, and each instalment of the poem, as it was presented, was accompanied by its appropriate music. The orchestration is very full, the score calling for an orchestra of over one hundred.

The poem of "Apollo and the Seaman" is by Herbert Trench. Its subject "deals in parables with the loss of the ship Immortality, and its philosophy affords cold comfort as to the destiny of the individual man and the race. But there is a ray of hope in the thought that, after all, what has been once may be again. If Apollo could destroy that which he had designed and built he may yet again create. The ideas of the poem, many of which are of undoubted beauty, are unfolded in the form of an interview between Apollo and a Seaman."

This, the first of the two excerpts here presented, is taken from the seventh section of the work. The specific title of this part is "The New Ship," and in the poem it is Apollo who speaks. He addresses the Seaman, and the opening words of that part of the poem which applies to this music are:

"I shall tell thee, but as music tells,
I, too, like thee, have striven."

The music begins solemnly, as accompanying a proclamation, and proceeds in march rhythm. A simple, impressive theme is stated at length, and reaches an imposing climax. Then comes the concluding portion, which voices the sense of mystery, and here the poem reads:

"Of what account to it is death?
It is glowing, through and through,
It moveth, alive with God's breath,
Translucent as the dew!"

896 *Apollo and the Seaman—Second Excerpt**Arranged for the Aeolian Pipe-Organ by the Composer*
ORCHESTRA

This excerpt embraces the entire fourth section of this interesting work, and its particular title is "The Tidings." The text of

HOLBROOKE—Continued

the poem is placed in the mouths of both Apollo and the Seaman, and the conversation is about the ship Immortality, which, according to the tidings, has gone down. It was the vessel upon which the Seaman served, and his exclamation is, at the beginning of this excerpt:

“How think of her, gone down, gone down!
How think of her decayed!”

And to this end the music suggests to the ear a picture of turbulence and emotion, as of a storm. This is dwelt upon at length, and then Apollo (who is disguised as a Merchantman), tells the Seaman that he, the speaker, is none other than Apollo.

“With that the sailor clutched the board;
Wine spilt out of his glass,
Dripp’d to the floor, but not a sound
From his parch’d mouth would pass.”

This ending is particularly effective in its descriptive powers, and the climax attained here is dramatically awesome.

289 *Children of Don—Prelude*

Arranged for Aeolian Pipe-Organ by the composer

ORCHESTRA

This prominent young English composer, Joseph Holbrooke, has written preludes, or overtures, to three dramas, the stories of which have been adapted by Lord Howard de Walden from “The Mabino-gion.” The titles of these three works are “Children of Don,” “Dylan” and “Brangwyn.” The Prelude to “Dylan” has also been arranged for Aeolian Pipe-Organ, and appears in the catalog. Here is presented the Prelude to “Don”—which is really the first of the series. This music is ultra-modern, and much of this Prelude is charged with dramatic surge and with restlessness that keep the listener’s attention alert. It is the work of a clever musician, boasting no end of effective moments and based upon interesting themes.

95 *Dylan—Prelude, Part 1*

ORCHESTRA

In two rolls there is presented the Prelude to “Dylan,” a music drama in three acts. The poem is by Lord Howard de Walden under the pen name of T. E. Ellis, and Mr. Holbrooke has given this poem, or, rather, the various moods expressed by it, detailed and effective musical expression.

The poem of “Dylan, Son of the Wave,” begins with a chant of the winds:

"Let us sleep, the sun is shrinking
Redly to his low rest sinking,
And the pale moon grows."

And the music, with a simple prefatory statement, seems to conjure up his mood. It is a brief but rather remarkable beginning, and then the music proceeds, a succession of varying moods. There is absent from this first part of the Prelude any very definite characteristic moment. The moods merge and part, the music rises with dramatic climaxes, and then subsides into lyric, though unconventional incidents. At times it is sullen and repressed, then it bounds high with dramatic force, and the very close of this roll is tender in character. Throughout is this writing stamped as the work of a modern musician. The orchestral effects are frequently discordant, but they serve the dramatic purpose excellently. The conclusion of the composition is to be found on Roll 105.

105 *Dylan—Prelude, Part 2* ORCHESTRA

The beginning of this roll is the happiest mood of the entire writing, and it is probably the most distinctive episode in the entire work. It is a scherzo, graceful and tainting at times, and at others it is suggestive of the diabolical in its mood. Now it is irrepressible in its sparkle, again it abounds in life and vim, and the manner in which the composer toys with this theme is splendid. Then, upon the heels of this there rushes a big dramatic incident, which in its surge completely wipes out all lingering traces of the preceding scherzo mood. Gradually the storm abates and a more lyric theme is voiced, and is extended at length. This ceases in order to make room for a recurrence of the turbulent mood. The whole writing terminates with a majestic, almost triumphant section, which forms an imposing finale.

373 *Dylan—Introduction to Act II* *Arranged by Edouard D'Evry* ORCHESTRA

"Dylan" is a three-act drama, the music by that eminent English composer, Joseph Holbrooke, and the libretto by "T. E. Ellis," which latter pen name covers the identity of Lord Howard de Walden. The prelude to this work has been issued for the Aeolian Pipe-Organ in Rolls 95 and 105, and the present introduction to the second act is a fine complement to the other Aeolian rolls.

Here the mood is somber from the very start. The gloom is insistent and seems to forecast tragedy. Then appears a very short,

plaintive melody, repeatedly used in its original form and in inversion. It is followed by an agitated section in which a dramatic bass figure looms prominent beneath a restive accompaniment. Then comes a short but effective transition period, sentimental in character, and this leads to a tender close.

503 *Nocturne, Night by the Sea* PIANO

Originally a piano piece, the second movement of a collection of pieces called "Grande Suite Moderne." This graphic composition seems to gain in depth and picturesqueness in its transcription for Aeolian Pipe-Organ. Beginning with a restless figure of accompaniment, suggesting the ceaseless surging of the sea, this music at once stimulates the imagination to calling up a picture outlined by the title of the piece. The booming of the sea is continuous—now threatening and now in the distance—and occasionally there is a climax, a sharp sound, as of the breaking of a comber, and the music dies away, leaving a weird impression of the sea's unrest, cleverly and even vividly portrayed by the tonal painter.

HOLLINS, ALFRED

H Alfred Hollins (1865—) blind from birth, was born in Hull, England, September 11, 1865. As a child he showed aptitude for playing the piano, and was put under the care of William Barnby, eldest brother of Sir Joseph Barnby. He continued the serious study of music, and at fourteen played the Beethoven Emperor Concerto at the Crystal Palace. After this he played prominently in public many times and in many lands, visiting Scotland, Germany, United States and Australia. His permanent post at present is that of organist at St. George's Church, Edinburgh. His organ compositions are of much merit.

310 *Concert Overture in C Minor* ORGAN

The composer has succeeded in writing an unusually interesting bit of work in the above-mentioned form. There is about this composition hardly anything revolutionary, but its themes are well and happily conceived, the various incidents are well knit into a con-

HOLLINS—Continued

vincing whole, and interest is sustained throughout the length of this composition. The work proper is preceded by an introduction that is majestic and almost pompous. Then there enters a stirring fast incident that boasts of a finely punctuated melody and a great deal of swing. Later the mood turns to that of sentiment, which is succeeded by a fugal episode built upon a fine, decisive theme. Then there is a repetition of the early part of the work and the whole is summed up and concludes in a very virile ending.

410 *Intermezzo in D-flat*
ORGAN

This is a dainty bit of writing. From its very introduction, where the first proclamation is uttered in a voice of mystery, the ear is enslaved by the beauty of the work. The principal theme then enters, a tender melody that is full of interest and that is finely contrasted by the clever middle part. Then the first part returns and once more is its beauty unmistakably set forth. The tender character of the work continues to its last note.

814 *Spring Song*
ORGAN

There is almost a pastoral mood expressed by the graceful principal theme of this Spring Song. Instead of being impetuous in its flow and in its sentiment, it is repressed, and it voices, at first, a quality of pleading. Then comes a middle section, which contains the usual contrast, and here the sentiment grows more ardent. Then the first episode is repeated, and with its repetition it rises to a dominating climax. After this the initial mood returns, and the very ending is most graceful and once more calls to mind the mood of the pastoral.

H ORSMAN, EDWARD I., Jr.

Edward I. Horsman, Jr. (1873-1918), the composer and organist, was a native of New York, having been born therein on March 10, 1873. Musically he was chiefly self taught, although he had instruction from various teachers, principal among which was his course of counterpoint under S. Austen Pearce. As an organist the composer held positions at old St. Ann's and at St. Luke's Churches, both in Brooklyn, and at St. Andrew's, New York. Mr. Horsman died July 27 1918.

956 *The Curfew*

ORGAN

In its original form this "Curfew" was a song setting of the first verse of Gray's "Elegy." This was developed out of a four-bar phrase, originally inscribed by the composer in an autograph album, which later was extended to its present form. With the lines of Gray's poem in his mind the listener will readily appreciate the mood of this pretty composition. An exceedingly fine sentiment is expressed by an appealing melody, and the tolling of the distant curfew forms a tonal background from which the melody stands tenderly forth. Later a climax is reached, and after this the music dies away as in the perspective of the departing day.

The chimes are used in this roll with charming effect.

HUBBELL, RAYMOND

Hubbell (1879-) was born in Urbana, Ohio, June 1, 1879, and began his professional career in Chicago in 1898 with a musical play, "Chow Chow," produced at the La Salle Theatre. The musical numbers from this piece formed the basis of his first New York production, "The Runaways," produced at the Casino in 1904. Some of his other successes have been: "Fantana," "A Knight for a Day," "The Midnight Sons," and various "Follies."

1101 *Poor Butterfly*

VOCAL

"The Big Show" is one of the productions at the New York Hippodrome, lyrics by John L. Golden, music by Raymond Hubbell. Poor Butterfly, a song from the show, is a burlesque narrative of the plot of Belasco and Long's play—and Puccini's opera—"Madame Butterfly:"

There's a story told of a little Japanese
Sitting demurely 'neath the cherry blossom trees,
Miss Butterfly her name.

This selection also includes "Come on down to Ragtime Town."

HUMPERDINCK, ENGELBERT

H Engelbert Humperdinck was born in Siegburg, near Bonn, September 1, 1854. He studied architecture and there is in Siegburg a building erected from his design. But yielding to an irrepressible impulse to become a musician he composed an overture and submitted it to Ferdinand Hiller, in Cologne. When it had been examined and the awestruck youth asked Hiller, "Do you advise me to become a musician?" the noted conductor and pedagogue replied by asking in turn, "Whom else, if not you?" That decided the young man's fate.

Entering the Cologne Conservatory in 1872, he studied music under Hiller, Jensen and Gernsheim. Winning the Frankfort Mozart scholarship with a string quartette he went to Munich. There he joined an enthusiastic group of young Wagnerites, who called themselves "Knights of the Grail." In 1881, being in Naples and hearing that Wagner was there, he called on the great man and boldly sent up his card, on which he had written, "A Knight of the Grail." This amused Wagner, who took a great fancy to Humperdinck and employed him at Bayreuth in copying out the score of "Parsifal" from the original draft.

He became intimate with the Wagner family, and when, in 1887, he connected himself as musical adviser with the Schotts of Mayence, Siegfried Wagner was sent there by Mme. Cosima to study with him. In 1889 he composed for his sister's children in Bonn several dance pieces, which became the germ of "Hänsel and Gretel." This opera was produced in 1893 in Weimar and swiftly made him famous. "Königskinder" followed in 1896. "Die Glocke von Siegburg," which was composed for the Aeolian Pipe-Organ, is his latest work.

397 *Die Glocke von Siegburg* (The Bell of Siegburg)

AEOLIAN PIPE-ORGAN

It was Humperdinck himself, the famous composer of "Hänsel and Gretel" and "Königskinder," who suggested that he compose a piece of music especially for the Aeolian Pipe-Organ. Then, after a pause, during which he appeared lost in meditation, he added, "And for the chimes!"

Aye, the chimes! Those who appreciate the beauty of the Aeolian Pipe-Organ chimes will not be surprised that he said, "For

the chimes." But there is another and far deeper reason why they appeal to him so strongly and why he called his composition, "Die Glocke von Siegburg."

Not only is Humperdinck a direct descendant of an old Domkantor (cathedral choirmaster), but on one of the hills rising above Siegburg, where he was born and where he lived until he entered the Cologne Conservatory, stands a medieval abbey of the Benedictine Order. Founded in 1064, it has looked down through the centuries upon generation after generation of Siegburgers. The town is saturated with memories. For though this chapter of the order was dissolved in 1803, the collection of medieval relics in the abbey was carefully preserved and is of such importance that the leading antiquarian society of the Rhine Valley has devoted an elaborately illustrated monograph to it.

Humperdinck's mother was intensely musical. It was on her side that he was descended from the Domkantor. Often as a boy he trudged with her the distance to Bonn to hear good music—a Haydn or Mozart symphony—played in concert there. He was a lad of strong imagination, and that his memory often reverts to the past is shown in his use of fairy tale and legend in his operas, and is evidenced by his introduction of actual folk songs and original melodies in folk tone in "Hänsel and Gretel."

It is easy to fancy that, as he walked along the foot of the hill, crowned by the abbey, or saw it from the windows of his home, it became a reality to him—that he imagined the monks wending their footsteps through its cloistered walks to matins or vespers, that he heard their chant floating down to him, possibly even heard the song in praise of its founder which, from the annals of the abbey, one of the monks is known to have written and composed early in the thirteenth century, and above their chanting heard in his imagination, quickened by tradition with which the whole place is saturated, the tolling of the old bell. "And for the chimes!" No wonder.

And so, when he sat down at his desk to pen a composition for the Aeolian Pipe-Organ, he wrote a beautiful, flowing melody in the folk-tone style which he, of all modern composers, has made so peculiarly his own, beginning it with the clear note of a tolling bell. With what consummate art he has used the Aeolian chimes, accentuating the rhythm with the pealing of the bells, never overdoing the effect, but employing it just enough to give the composition individuality and character. The piece is absolutely typical of the man and his music—thoroughly modern, yet charming in its melodiousness and appeal to the imagination. The beautiful melody flows on; the accompaniment is varied; abrupt chords work up to an effective climax; the whole dies away in tender, expressive

cadence, and the last trembling stroke of the bell dissolves into air.

Gone are the monks, and the hand of the Benedictine brother on the bell rope is as dust. But through the magic of this music roll cloistered silences speak again, a vanished hand reaches for the bell rope and once more tolls "die Glocke von Siegburg."

✓ 902 *Haensel und Gretel—Vorspiel*

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

OPERATIC

Who does not know this musical setting of the fairy story of "Haensel und Gretel?" And who has not fallen an easy captive to its melodious charms?

The text of this charming work was fashioned out of one of Grimm's stories by Adelheid de Wette, sister of Humperdinck, and the work was first produced in December, 1893, at the Court Theater in Weimar. Since then it has bounded across the world, visiting almost every opera stage and finding warm reception everywhere; it is one of the greatest operatic successes of modern times.

This Vorspiel is free in its construction, so arranged as to embrace in its course some of the chief episodes of the work itself, beginning with the soothing "Evening blessing" theme and lapsing directly into a spirited trumpet theme. Other incidents are touched upon and the music runs its course most delightfully, spreading broadcast the sentiment that attends the adventures of these two babes in the wood.

✓ 438 *Haensel und Gretel—Dream Pantomime*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

OPERATIC

Humperdinck's fairy opera, "Haensel und Gretel," deals with the adventures of the two children, Haensel und Gretel, who have been sent into the woods by their irate mother to pick strawberries. In the forest the pair lose their way; night overtakes them and they stretch themselves out on a mossy bank. Here the Sandman visits them and strews sand into their eyes, making them very heavy-lidded. Before going to sleep the children chant their prayers, asking that fourteen angels be sent to guard over them. As they fall asleep a mist envelops the stage and when it parts there is displayed the celestial stairway. Pair by pair the angels appear until fourteen have assembled. These then descend and circle about the sleeping children. The music that accompanies this pantomime is among the most famous numbers from this opera. Its main theme has the character and dignity of a chorale; in fact, it is the theme which the composer has just used as the melody for the children's prayer.

1119 *Königskinder—Introduction to Act II*

OPERATIC

"Royal Children" was first produced (in its operatic form) at the Metropolitan Opera House, December 28, 1910; the composer coming over for the performance.

Unlike the former success of the same composer, Hansel and Gretel, the subject is tragic. "Once more," says the interesting "guide," by Isaacs and Rahlson, "the composer has utilized a simple fairy tale, only this time a tale with an underlying symbolical significance which adds to its dramatic interest.

The tragedy of the wasted life of the royal children, unwelcomed because unrecognized, is the tragedy of human folly and blindness which judges by externals and fails, until too late, to appreciate true inward worth." But this is a folly which will never be eradicated!

The Introduction to the Second Act represents the festival music in the village of Hellabrunn on the day appointed for the arrival of the King. A "Folk-Dance" follows it, a "Ring-a-Rosy," to which the children frolic. The theme of the festival music returns and ends the introduction.

885 *Königskinder—Introduction to Act III*

OPERATIC

In its original form, "Die Königskinder" was a drama by Ernst Rosmer, which is a pen name assumed by Elsa Bernstein. Humperdinck composed the incidental music to the play, which was first produced in Munich in 1897 after which it was accepted by most German stages. Then it travelled to London where it was done in English, and in New York it was given both in German and English. Humperdinck's incidental music did not merely consist of preludes but the music was composed as a background for the spoken text of some episodes. Then the composer set to work to remodel the music into an opera and after a long period of labor completed his task, and the first performance on any stage of the operatic version occurred at the Metropolitan Opera House, New York, December 28, 1910.

The poetic tale upon which this drama and opera are based concerns a king's son who strays from court, meets a goosegirl with whom he falls in love. She cannot escape the spell a witch has cast upon her, and so dares not flee with him. Now the people of a neighboring city have sent out a committee of three to ask the witch in the forest where they might find a ruler, and arriving at the witch's hut the fiddler recognizes the goose girl as the daughter of a king and releases her of her spell by prayer. He takes her to

HUMPERDINCK—Continued

the city where the populace is awaiting its ruler, and when the big gates are flung open and the crowd sees a goose girl there are shouts of derision. But the king's son is there and he joins the goose girl in her flight. These two wander into the forest where the bleak of winter overtakes them. They stray to the deserted witch's hut and being starved eat some bread they find there. It is poisoned and they both die, their bodies being found in close embrace by the fiddler and the children of the city who have believed these two to be royal children and who have come to rescue them.

The present introduction is to the bleak third act, showing the witch's hut in winter. It bore the caption of "Ruin-Death," when used for concert purposes and its fine melancholy music voices these moods while it also embodies a part of the Fiddler's song.

H YMNS

Quite a number of the more popular hymns have been arranged for the Aeolian Pipe-Organ, a list of which will be found on the last pages of this Catalog.

I PPOLITOFF-IVANOFF, MICHAEL

Michael Mikhailovich Ippolitoff-Ivanoff (1849), composer and conductor, was born at Gutchina, Russia, November 19, 1849. He was the son of a mechanic who was employed at the Palace. He studied with Rimsky-Korsakoff at the Conservatory in Petrograd, and on the completion of his studies was appointed director of the Music School and Conductor of Symphony Concerts at Tiflis and while here made studies in the music of the Caucasus, especially of the Georgians. In 1893 he went to Moscow as professor in the Conservatory, and five years later became conductor of the Moscow Private Opera. He has written orchestral and vocal works, including three operas: "Ruth," "Asra" and "Assya."

✓ 977 *Caucasian Sketches*

In the Mosque—In the Village

ORCHESTRA

"In the Mosque" and "In the Village" are from the orchestral suite "Caucasian Sketches." They are both full of an exotic

oriental type of melody, and doubtless there are to be found in them echoes of the composer's studies in the folk lore of the Caucasus. "In the Aul" (a Caucasian Village) has been very popular at concerts of the Russian Symphony Orchestra, and deservedly so. The original orchestral version is made up principally of solos for the English Horn and the Viola—with responses from the rest of the orchestra—always piano.

JACOBS-BOND, CARRIE

1063 *God Remembers When the World Forgets* VOCAL

This song, by one of the most popular song writers of the day, is in her usual fluent vein. The poem, by Clifton Bingham, ends as follows:

How many wear a smile upon their face
Altho' their hearts may hold an empty place?
None know the heights nor depths of their regrets,
But God remembers when the world forgets.

535 *His Lullaby* VOCAL

A sentimental song, this, in the melodious vein typical of this composer. The introduction has a lazy swing, suggesting the rocking of the cradle, and then the melody sets in, a gentle theme, tuneful and tender. There are two verses. The song exerts popular appeal and is very effective in its present arrangement.

687 *Just A-wearyin' For You* VOCAL

Among the writers of songs that are popularly appealing in character and yet have commendable musical value, the name of Carrie Jacobs-Bond stands prominent. Here is another of her compositions, a song which has won its hearers by its sincere

simplicity, the text of which is by Frank Stanton. A few bars of preluding, introducing the main idea of the song, and then there enters the appealing, simple melody, marked by fine sentiment and working to a compelling climax. Several verses and chorus are here presented, but they only serve to heighten the charm of the initial presentation of this air and its chorus.

✓ 799 *A Perfect Day*

VOCAL

In its original form this is a song which, while appealing to audiences of the better class of popular music, has also found its way on the programs of concert artists. Its poem, also by the composer of its music, begins:

“When you come to the end of a Perfect Day
And you sit alone with your thought
While the chimes ring out a carol gay
For the joy that the day has brought.”

The musical setting given these sentimental words is quite in keeping, since it has for its basis a fine, appealing melody, marked by tenderness, and is particularly effective in the present Aeolian Pipe-Organ arrangement.

J ADASSOHN, SALOMON

Salomon Jadassohn (1831–1902) was a celebrated composer and pedagogue. He was a Liszt pupil, also a pupil of the Leipzig Conservatory, at which school he afterward was made a professor of composition. His compositions are numerous.

220 *Serenade, Op. 35. Scherzo*

PIANO

This is a movement from that interesting “Serenade,” Op. 35. The composer in this instance has employed a delightful, playful theme to voice the mood of the Scherzo. The movement is particularly free from complex devices—if one excepts the device of canon, or repetition, in the various voices—and in this graceful simplicity lies concealed its most potent charm. It is a delightful little movement, one frankly expressive of the mood it is intended to represent.

218 *Serenade, Op. 35. Styrienne*

PIANO

This is another movement from the above Serenade, and is, as its title betrays, an example of a national dance of Styria. Its theme is like that sung by Tyrolese, all its pastoral charm at first plainly set forth. Then the composer proceeds to enhance its simplicity by treating this theme canonically—that is, by repetition in the various voices—which adds greatly to its interesting qualities and does not detract from its original charm.

652 *Serenade, No. 4, Op. 74**Allegro con brio (First Movement)*

ORCHESTRA

This, the first movement of Jadassohn's Orchestral "Serenade," is a brilliant and scholarly bit of writing. Especially fine is the opening section, and there follows immediate contrast to this mood in a graceful second incident. A repetition and development of the first part then comes, and this leads to still a third episode, which is a tender, songlike melody. Again has the composer cleverly planned contrast by reintroducing his initial mood, elaborately set forth, and concluding with a lengthy coda.

966 *Widmung, Op. 32*

PIANO

This is not a song and must not be confounded with Schumann's well-known vocal setting, which bears the same title. It is the first of a set of pieces written for the piano, the most of which are canons. Jadassohn's music, as here presented, is extremely clear cut and its graceful melody has an appealing charm. It is entirely lacking in any dramatic moment and it runs its tuneful course suavely, abounding in charming sentiment.

JÄRNEFELT, ARMAS

Armas Järnefelt (1869—) was born in Finland in 1869 and studied with Massenet in Paris.

1091 *Praeludium*

ORCHESTRA

This was composed for small orchestra, dedicated to Frau Consul Sonja Wahl, and published at Helsingfors by the firm of K. G. Fazer. It is a short and very pleasing composition in a scherzo vein, with an extremely short middle portion in a more leisurely tempo.

JENSEN, ADOLF

Adolf Jensen (1837–1879) was a distinguished German composer of songs. He taught and conducted for a living, and succeeded, besides, in writing a tremendous lot of music, some of which clearly suggests the influence of Schumann, of whom Jensen was an ardent admirer.

84 *Murmuring Zephyrs*

VOCAL

Jensen is ranged among the popular song composers. He was ever free with his melodious gifts, lavishing them abundantly upon his compositions for voice and piano. There is scarcely a better example than the present song, "Murmuring Zephyrs," here presented in a transcription. The words of this song are in the original by Paul Heyse, and they have been Englished about as follows:

"Murmuring breezes, balmy sighs,
Thro' the smiling world that wander,
Breathe a song on the leaves of the elm tree,
For asleep my darling lies."

This one stanza will give the reader some impression of the sentiment of this song, and also it will aid him in realizing how cleverly and effectively the composer has caught the spirit of the words and has translated it into music. The swaying figures are typical of the murmuring zephyrs, and the melody itself is one of great and apt beauty.

207 *Wedding Music, No. 1. March*

PIANO

This set of pieces, originally written for four-hand piano, is a suite of wedding music that has earned much popularity. In it

this esteemed composer has given ample evidence of his skill in writing flowing melody, a quality for which he is much admired. The March, the first number of the suite, is very stirring, its beginning brilliant and imposing, voicing a jubilant mood befitting the occasion as expressed by the title. This mood prevails throughout and this composition proves to be a rousing beginning to this tuneful suite.

209 *Wedding Music, No. 2. Bridal Song*

PIANO

This, the second number of the present collection, is the Bridal Song, or Brautgesang, as the composer calls it in the original score. Its fine sentiment is in evidence from the very start. The main theme, a noble one, is announced and is cleverly molded into an imposing climax, still retaining the qualities of sentiment that prove so appealing. The charm of this music is undeniable.

211 *Wedding Music, No. 3. Round Dance*

PIANO

The liberal definition of a "Round Dance" was any dance in which the dancers stood in a circle. Here the title may be taken to express the dancing festivities indulged in by the wedding guests, and the composer has clothed this occasion in delicate music. It is really a delightful bit of writing, full of charm. Its mood generally is capricious and playful, but its real charm is its daintiness.

213 *Wedding Music, No. 4. Nocturne*

PIANO

This is the final number of the suite, a pleading love song. Its principal melody, heard at the beginning, voices the tenderest of moods, and this longing grows as the music proceeds. Gradually emotional climaxes are reared, and these are effectively contrasted by the tender moments which follow. There is no end of melody to this movement, and the ending is particularly effective.

JOHNSON, HERBERT

Herbert Johnson (1861-1904) was born at Middletown, Connecticut, and in his boyhood was a chorister in St. Stephen's Church in Providence, R. I. He afterwards studied in Boston, and began his career as a church singer

JOHNSON—Continued

in the Baptist Church of Brookline. For twenty-two years he was solo tenor and director of the male quartet choir in the Ruggles Street Baptist Church.

1075 *Face to Face*

VOCAL

This song is the best known of Mr. Johnson's many compositions. The text is by the composer:

"I know not now how soon 'twill be
When I reach that vast unknown.
I know not now, I cannot see
The entrance to the Heavenly throne.
Alas, alas, 'tis better so.

For time moves on with rapid pace,
But this I know, when I shall go
That I shall see him face to face,
And be with those I love once more,
And be with Him forever more."

J

OHNSTON, E. F.

447 *Evensong*

ORGAN

Very popular among organists is this "Evensong," for it ever finds favor among music lovers who revel in this quiet and devotional mood. Its main theme is a simple, pleasing melody, reverent in character. The sweep of melody is confined, though graceful, and by its simple, appealing charm, this theme stimulates the listener to the mood of revery and devotion. There follows a contrasting episode which interrupts the first incident only after its full charm has been exerted and which prepares the hearer to appreciate afresh the return of the initial incident.

J ONAS, ERNEST

810 *Love Song, Op. 58*
STRING ORCHESTRA

Without seeming to strive for deeper emotional meaning than can be expressed by graceful melody, the composer of this Love Song has succeeded in writing a bit of music that engages the listening ear and holds it captive by its message. Its message is a very melodious one. There is expressed in its principal theme an impassioned sentiment which, besides making its own plea, quite justifies the title of the work. It is, all told, a piece of music that recommends itself because of its sentiment and its beauty, and its gracefulness is so marked that, with the other qualities, it invites repeated hearing.

K AHN, PERCY B.

951 *Ave Maria*
VOCAL

In its original form, as a song—frequently heard with violin obligato—this lovely music commands the applause of the multitude. In the present effective transcription none of its tenderness has escaped; in fact, in moments of appeal the music seems to have gained in winning charm by reason of its arrangement, and of its presentation by means of the Aeolian Pipe-Organ.

K ALMAN, EMMERICH

1087 *Miss Springtime—Selections*
OPERATIC

The selections from this popular operetta which make up this number are as follows: Throw Me a Rose, The Love Monopoly,

In the Garden of Romance, A Little Country Mouse, and A Little Bid for Sympathy. This book of the opera is by Guy Bolton, and the lyrics by P. G. Wodehouse and Herbert Reynolds.

KENDALL, EDWIN F.

299 *Arab's Dream—Intermezzo* PIANO

Here is an Intermezzo that has recently won great popularity. The reason is not far to seek, as it is filled to its length with pleasing, light melodies. The title is a fantastic one, but the idea of the Orient is carried out in part by some of this music, which has a slight touch of the exotic in the introductory section. After that the melodies are frankly delightful, without any attempt to portray any especial characteristics save those of pleasing the listener.

KETTERER, EUGENE

Eugene Ketterer (1831–1870) was a French pianist. He was born at Rouen in 1831, and died in Paris in 1870. He graduated from the Paris Conservatoire and achieved some distinction as a solo player. But his reputation lives chiefly by his compositions, of which there are several hundred, mostly in the pleasing style of salon pieces.

618 *Galop de Concert* PIANO

This is a brilliant concert piece, full to its length with rushing melody. The mood of lightheartedness prevails throughout, and its several incidents serve only to emphasize the happy character which is established at the start. So, too, is its general scheme of brilliancy continued from beginning to end, thus heightening the stirring effect of the music. All told, this composition is a fine example of its class.

KINDER, RALPH

Ralph Kinder is a well-known Philadelphia organist, who is at the present organist and choir director of the church of the Holy Trinity, at which church he recently gave his 600th recital. He is equally popular as a concert organist and as a composer.

813 *Caprice* ORGAN

This is an effective composition, its chief theme being a happy, graceful melody and its tunefulness possessing popular appeal. For contrast there is introduced a tender Andante episode, quite sentimental in character, and after this has fully established its mood, the initial section of the piece returns and brings the music to a graceful close.

1105 *Meditation* ORGAN

This first part of this work by this popular organist is replete with graceful melody. In the second part a new theme is heard which is later combined with the first, thus rounding out the whole in symmetrical form.

KJERULF, HALFDAN

Halfdan Kjerulf (1818–1868) was born in Norway, Sept. 17, 1818, and died in Christiania Aug. 11, 1868. He was intended for the pulpit but gave up theology for music, studying in Leipsic and settling in Christiania as a music teacher. He is chiefly known as a writer of songs which have been sung by Jenny Lind, Sontag and Nilsson. He also published some excellent piano music.

1145 *Last Night* VOCAL

This song has long been a favorite, and it is to be found in almost every collection of "the old songs." Kjerulf had a vein of sentimental melody that never descended to the commonplace, even if it never reached the heights of his great countryman, Grieg. "Last Night" is quite remarkable for the tenderness, which breathes thro' the whole song:

"Last night the nightingale woke me,
Last night when all was still."

KLEIN, BRUNO OSCAR

Bruno Oscar Klein (1858—), pianist, organist and pedagogue, was born in Osnabrück, June 6, 1858, came to America when he was twenty years of age and has been active here ever since. His musical training was acquired from his father, Rheinberger and various other masters, and his several positions of musical importance here include the post of organist at the Church of St. Francis Xavier. His compositions comprise an opera, "Kenilworth," and a number of excellent smaller pieces.

763 *Secret d'Amour*

PIANO

An appealing composition, of the type of better salon music, this "Love's Secret" is based upon a sentimental theme, stated at the start and then repeatedly used with increasing effect. First it is simply stated, then it is here enhanced in charm by the addition of a 'cello obligato, and gradually it achieves a fine, big climax that is almost dramatic in its portent. A sudden calm proves the right veering of mood in which to repeat the initial theme in its first, simple character, and the music goes tenderly to its close.

KLEIN, MANUEL

721 *Temple Bells*

VOCAL

In a recent Hippodrome spectacle called "Under Many Flags," this pleasing number, named "Temple Bells," was one of the most attractive features. Its composer has written a vast amount of music that has enjoyed the plaudits of the populace, and this music is a fine example of his talents. Here he has coined a graceful melody, which, in its present effective arrangement sounds doubly appealing.

K NEASS, NELSON

881 *Ben Bolt*

VOCAL

"Ben Bolt," known to the present generation chiefly by its inclusion in Paul M. Potter's dramatization of Du Maurier's novel, "Trilby," was really one of the best known sentimental songs in this country in the slave days before the civil war. It also enjoyed popular vogue in England. The poem was written by Dr. Thomas Dunn English, and the music was adapted to this text by one Nelson Kneass, a tenor, who took the air from an old German melody. Here is given a dignified, impressive presentation of this familiar air, the first verse being simply stated, while the second and third verses are effectively embellished by the employment of the Aeolian Harp.

K NOX, J. C.

739 *Fair Waved the Golden Corn*

This is a part song which has attained considerable popularity.

K KAMER, A. WALTER

578 *Chant Negre*

ORGAN

Not at all like an ordinary negro chant is this composition, but rather is it treated somewhat in the manner suggested by the famous musician Dvorak who, in his "Symphony from the New

World" incorporated melodies supposedly belonging to the negro race. In the present instance, the composer has written an extremely lovely and effective bit of music, the negro melody abounding in the irregularities that mark the music of this race. But above all things, there is here a fine, appealing sentiment which, together with the attractive harmonies of this composition, proves to be its greatest charm.

K RAUS, ARTHUR

781 *Meadowbrook Fox Trot*

ORCHESTRA

The fox trot leaped into favor after the one-step held supreme sway among dances of even rhythm, and while it did not displace the one-step it ran it a close race for popularity. Today honors are divided between these two familiar and popular dances. Among the many fox trots published, the present one, happily named the "Meadowbrook," is a great favorite. It is fascinating in rhythm and its music is most attractive. It begins with a flourish, its several themes are winning in their popular appeal, and the course of this happy, dancing piece is marked by novel effects and incidents of brilliancy, while its clear-cut rhythm proceeds in a manner ideal for dancers.

K REISER, EDWARD

719 *Concert Caprice*

ORGAN

Composed for the organ, its author being a well-known organist, this Concert Caprice proves to be a most brilliant and effective

bit of writing. Its mood, at the beginning, is that of a Scherzo, its melody tripping along almost in the manner of music for an elves' dance. This figure is then relegated to a position of secondary importance while the foreground of attention is occupied by a lyric melody of unusual charm. Once more the mood veers and there is heard again, in all its crispness, the initial theme to which is appended a brief, brilliant coda.

KREISLER, FRITZ

Fritz Kreisler (1875-). The name of Kreisler is one to conjure with. In the past few years this famous violinist has risen to tremendous artistic heights until today he is in the very front rank of artists and is known all over the world as a stupendous virtuoso and a great musician. He was born at Vienna, February 2, 1875, studied chiefly under Massart and Delibes at Paris, made his debut in that city and since then has won fame in two hemispheres. As a composer he has thus far confined himself to the smaller forms of composition, but they are exquisite examples of his composing art.

835 *Caprice Viennois*

Transcribed for the Aeolian Pipe-Organ by Archer Gibson

VIOLIN

Until this "Caprice Viennois" was publicly made known—chiefly at first by the noble interpretation of its author—few had thought of the famous violinist Fritz Kreisler in the light of a composer. But it took a very short time for this charming music to win a way for itself and an added reputation for its composer. He, being Viennese in temperament and sympathy, has here charged the measures of this music with the very spirit of Vienna. It begins, after a few brief bars of introduction, with rather a plaintive melody, a suggestion of Vienna sad. Then is heard Vienna sentimental, a melody of enchanting, melting, sentimental beauty; and this leads to an impetuous though short dance incident, at the conclusion of which the sentimental melody recurs and the fine bit of music ends with a reference to the theme of the introduction. It is music of unfailing charm, of compelling spirit, a most creditable composition for so great a violinist to have written.

KREUTZER, CONRADIN

Conradin Kreutzer (or Kreuzer) (1780–1849) was born in Mosskirch, in Baden, Nov. 22, 1780, and died in Riga Dec. 14, 1849. He studied chiefly in Vienna and then made tours as pianist, later settling in Stuttgart, where he produced a number of his own operas. He finally returned to Vienna and was active there for a long time as conductor. His writings include thirty operas, some oratorio, church and chamber music, and, principally, a lot of excellent male choruses.

531 *It is the Lord's Own Day* VOCAL

Although Conradin Kreutzer composed thirty operas, his fame as composer rests far more securely on his part songs. These latter compositions are regarded as standard writings of their class. They were welcomed by German choral societies, as they replaced by compositions of real merit much music of trivial order. In a word, they lifted the cause of singing as practiced so extensively by German "Liedertafeln," as they are called. Among these compositions the present is considered one of the best, and is probably the most popular. "Der Tag des Herrn"—"It is the Lord's Own Day"—is sung almost everywhere by choral societies. Its impressiveness, its easy flow of noble melody and its fine leading of voices are appreciated readily by every listener.

KRIENS, CHRISTIAAN PETER WILHELM

Christiaan Kriens (1881–), composer and violinist, is a Hollander, although he was born in Dresden, April 29, 1881, his father being a musician at the Court of the King of Saxony. He began to study at five and made his first public appearance when but six years old. He graduated from the Royal Conservatory of The Hague, Holland, and then journeyed into Germany, where he became one of the first violins of the Berlin Philharmonic Orchestra. Later he came to the United States, playing in various prominent orchestras, including the Metropolitan Opera House orchestra and the Philharmonic Society. He has composed symphonies, overtures and considerable chamber music.

355 *Sons du Soir*

ORCHESTRA

The composer of this charming music is a Hollander, a native of the city of Haarlem, and he has woven this composition about the tolling of the chimes in the St. Bave Tower, Haarlem. A curious history is attached to these bells, they being part of loot of the war in 1600 when Holland and Spain waged battle. The Dutch besieged the Spanish city of Damiata, and from the cathedral of that city captured silver bells, which were sent to Holland and mounted in the Haarlem St. Bave Tower. Here they peal every evening. In this composition there is mirrored the mood of the night, through the stillness of which is heard the ringing of these two bells—the latter effect so cleverly and realistically presented by the Aeolian Chimes. Then, about the tolling of these two bell notes, is woven a tender theme indicative of the peace of the night and its sentimental lure.

K RYZANOWSKI, IGNACY

Ignacy Krzyzanowski (1868—), born at Kiev, is a writer on music and a composer, especially for the violin.

1053 *Nocturne, Opus 50, No. 1*

VIOLIN

This is originally a violin piece, a broad and sentimental melody, in a sustained style, but with nevertheless a clever alternation of groups of twos and threes (triplets). The character is admirably suited to the title. This roll also contains Serenade Opus, No. 1, No. 3, by Ludwig Zerkowitz.

K ÜCKEN, FRIEDRICH WILHELM

Friedrich Wilhelm Kücken (1810–1882), the popular song composer, was born in Bleckede, Hanover, November 16, 1810, the son of a peasant, and received his musical instruction from an uncle who was court organist at Schwerin. Later he joined the orchestra, playing various instruments,

and by his composing of simple, folk-like melodies attracted attention and was appointed tutor to princes. Then he went to Berlin, Vienna and Paris, pursued his musical studies and produced some operas. He settled in Stuttgart as Kapellmeister for ten years, and then retired to Schwerin, where he died in 1882. His compositions are numerous, and include some songs that have become very popular, such as "Ach, wie ist's möglich dann."

✓ 19 *Slumber Song*

Transcribed by Frank Taft

This well-known air is appealingly set forth in the present arrangement. At first the melody is simply stated, and the listener is impressed with its charm. Then the theme is heard again, but its mood is slightly affected by a change in the figures of accompaniment. Still, the charm of the pretty melody remains the same. The close of the writing is very tender.

KUHE, WILHELM

Wilhelm Kuhe (1823—) was a Bohemian pianist, a pupil of Thalberg. Later he strayed to London and became professor at the Royal Academy of Music. As a composer he has excelled as a writer of graceful salon music.

164 *Le Feu-follet*

PIANO

Kuhe is not a very widely known name in this country, but abroad this musician's fame is decidedly more general. As a composer he is known for his graceful salon compositions, of which this Feu-follet is a very charming example. It is a musical sketch of the flickering will-o'-the-wisp, which pretty idea gives the composer ample opportunity to indulge his fancy for lovely melody and some clever program music. It is full of delightful hints that suggest to the listener the iridescent light that flickers so wildly, irresponsibly; and as the will-o'-the-wisp lures the traveler on so this charming bit of composition easily coaxes admiration from its hearers.

KULLAK, THEODOR

Theodor Kullak (1818–1882) was a famous pedagog pianist and composer. After a tour as piano-virtuoso he settled in Berlin, where he became teacher to the royal family and pianist to the court. Later he founded some music conservatories and now he is known as the teacher of such famous musicians as the Scharwenka brothers, Moritz Moszkowski, Grünfeld and Sherwood. As a composer he has been prolific and fairly successful.

296 *Pastorale, Op. 75*

Arranged by W. T. Best

PIANO

By this *Pastorale* Kullak will surprise those who associate with his name and fame the idea that he was a pedagog first and foremost, for in this composition there are no traces of musical “dryness.” Here is voiced a very idyllic theme—at first with all modesty of announcement possible. Later this same melody is set forth against a background of complex accompaniment and harmonies, which scheme does not detract from the beauty of the melody itself, but serves rather to present another phase of its character. Toward the close the theme again assumes its first form of simplicity and gradually dies tenderly away.

LACK, THEODORE

631 *Idilio*

PIANO

Among the great quantity of salon music composed for the piano by this French musician, the present “*Idilio*” is among the best known and most popular. It is really an unpretentious bit of writing, but it boasts the charm of simplicity of manner and contents. Its mood is almost pastoral, its bass very simple and unostentatious, its melody as graceful and bucolic as though piped by some shepherd. There is introduced a contrasting section which is

LACK—Continued

slightly more dramatic in mood but which does not lack the easy grace of the initial theme. This contrasting episode is very brief, and the return of the main mood and melody is heightened in effect. There is appended a short coda, which rounds out the composition gracefully.

LACOMBE, P.

967 *Aubade Printaniere* ORCHESTRA

The title of this pleasing composition may be translated as Spring Morning Serenade. It has two important episodes, an appealing lyric melody and then a more lively second incident, the latter having some of the qualities of a brilliant march movement. It is effective because of this contrast and because of the individual charm of each of these two episodes.

1028 *La Feria—Serenade (La Reja)* ORCHESTRA

“La Feira” is a series of musical pictures illustrating events at a village fair in Spain. The serenade is the second movement of the Suite, and represents a serenade by a lover to his mistress, who is protected by an iron grating (*reja*) from possible unwelcome attentions. One of the “good old” Spanish customs, now doubtless passing away, was the courtship in this romantic way, with never a meeting until the engagement was arranged.

1029 *La Feria—La Zarzuela* ORCHESTRA

This is the third movement of the same Spanish Suite. “La Zarzuela” is a musical comedy—and typifies the Spanish type of musical entertainment, which is not at all the same thing as our Broadway product. It is of a similar nature, however, and this music has a lilt to it that is fascinating.

LANGE, GUSTAV

1184 *Flower Song* PIANO

This old favorite now appears in new guise, even more alluring than the original piano version. Arpeggios on the harp, effects of vox humana and tremolo, all the color effects of the Aeolian Pipe-Organ, are put at the service of this beloved melody.

LANGER, FERDINAND

657 *Concerto for Flute and Orchestra* (*First and Second Movements*)

FLUTE

For those who have interest in the florid music written for the solo flute, this roll should prove very attractive. Originally composed for the solo instrument named and an orchestral accompaniment, the Aeolian Pipe-Organ faithfully reproduces both effects in the present clever arrangement. It begins with an orchestral introduction, spirited in character, which leads to the flute solo, a florid theme yet not so entirely given over to tonal arabesques that it lacks dramatic character. A second flute solo appears, this melody being much more lyric in mood and charged with appealing sentiment. Then there is a Scherzo-like interlude, and here scope is once more given to the ornamental style generally associated with flute music. A repetition of the lyric part, a brilliant cadenza for the solo instrument and then a sentimental, slow movement are voiced, and this ambitious composition goes melodiously to its close.

LASSEN, EDUARD

Eduard Lassen (1830–1904), famous song composer, was born at Copenhagen, April 13, 1830, and died at Weimar, January 15, 1904. He studied principally at the Brussels Conservatoire and, winning the Prix de Rome, wandered

through Italy and Germany. He was appointed court music director at Weimar, at which place one of his operas was produced by Franz Liszt. Lassen then became Liszt's successor as Kapellmeister, and brought out "Tristan." As a composer Lassen produced several operas, some symphonies, overtures and many songs.

702 *Thine Eyes So Blue*

VOCAL

This roll presents an effectively made transcription of one of Lassen's songs, "Thine Eyes So Blue and Tender," a composition that has always commanded admiration for its pretty main melody and for its sentimental message. Three verses are heard here, and the conclusion is thoroughly in keeping with the character of the song.

L AURENDEAU, L. P.

981 *Twilight Whispers*

ORCHESTRA

The late Mr. Laurendeau was a reader and arranger for the firm of Carl Fischer. He was also a composer of merit, as this dainty and graceful orchestral intermezzo attests. Although in popular style, it is musicianly throughout.

L EFÉBURE-WÉLY, LOUIS JAMES ALFRED

Louis James Alfred Lefébure-Wély (1817-1869), organist and composer, was born at Paris and studied at the Paris Conservatoire. He achieved renown as organist and was chosen to fill the position at the organ of the Madeline and St. Sulpice. His compositions are pleasing and effective.

737 *Fantasia Pastorale*

ORGAN

Although there is no definite programme of this music available, yet it is obvious that the composer must have had in mind a certain

LEFÉBURE-WÉLY—Continued

set of episodes, for this composition skilfully delineates such incidents as a pastorale scene, a country dance interrupted by the growling of thunder which approaches until the storm breaks in all its fury, interrupting the dance. Then, when the storm abates there is heard the mellow chant of the Alpine horn, while the thunder still rumbles faintly in the far distance. After that the country dance resumes, the birds carol, and there is voiced a hymn—probably one of thanksgiving after the storm. In this devotional mood the music concludes.

000 *Hymn of Nuns*

ORGAN

Lefébure-Wély is remembered principally as being the composer of that popular salon favorite, "The Monastery Bells." He was really a much more important man, however, than this composition would lead the listener to believe. In the "Hymn of Nuns," here reproduced, this composer has chosen a simple, appealing theme of religious character, and as an embellishment of this he has used a constantly recurring figure, such as convent bells might suggest. It is a melodious work, and while not one that suggests any great musical seriousness, its pleasing qualities are not to be denied.

101 *Monastery Bells*

PIANO

For generations this well-known composition has been a favorite. It needs scarcely a word of introduction, for it has an army of admirers who dote on just such delightful, old-fashioned music. At one time its vogue was tremendous, but while this has somewhat abated, there still remain staunch adherents who revel in the sentiment of this salon piece. In its present form it is especially effective, for it calls into play the harp and chimes of the Aeolian Pipe-Organ. This touch adds realism to its other qualities.

280 *Offertoire in E-flat*

ORGAN

In this composition again does this celebrated organist-composer display his talent for the invention of melodies that are convincing in their purpose and seem to voice sincerely the sentiment of the composer. The musical basis of this Offertoire is a theme of winning grace, uplifting in its character, and the whole composition is filled with evidences of musicianly charm, the effect of which is not lost upon the layman.

248 *Offertoire in G, Op. 35, No. 4*
ORGAN

The listener may not readily approve of the bombastically impressive manner in which this Offertoire begins, but at the close he must admit that he has heard some very beautiful music, especially in the song theme that is heard for the first time soon after the brilliancy of the introduction has dissipated itself. This theme is almost Italian in its lusciousness and warmth of sentiment, and these qualities do not appear in any way diminished when the theme is heard repeatedly. It is an inspired bit of melody.

LEHAR, FRANZ

872 *The Merry Widow—Potpourri*

(1) My Marriage Will Be One Arranged Quite in the Modern Style; (2) Down in Dear Marsovia; (3) Cavalier; (4) Women; (5) Last Is Gone, and You Are Free; (6) I Love You So; (7) Vilia; (8) I Am a Dutiful Wife; (9) But Do You Suppose I Am Sorry; (10) Oh, Come Away; (11) For the Night of the Ball Will Go By; (12) Maxim's; (13) Girls at Maxim's.

"The Merry Widow" is a classic of its genre. It has literally set the whole world humming, since its tunefulness has pervaded almost every corner of the earth where light operas are sung. Europe was made captive by its melodiousness, and America has willingly succumbed to its charms and graces. No less than thirteen numbers, enumerated above, are contained in this Potpourri. They give an admirable *résumé* of this fascinating score and are deftly grouped as to present contrasts. Of the attractiveness of the individual numbers it is hardly necessary to speak here, since this music is familiarly known to everyone.

LEMARE, EDWN H.

Edwin H. Lemare (1865—), a celebrated English organist, born on the Isle of Wight. As organist he has toured America and Australia, and has held the position as choirmaster in London, at the Holy Trinity Church. In 1903 he accepted the position as organist at Carnegie Hall,

Pittsburg, but in 1905 returned to England. He has since made several concert tours throughout the United States. He has composed effectively and sympathetically for his instrument and his works find great favor with the public. He is at present municipal organist of the city of San Francisco.

✓ 82 *Andantino in D-flat*

ORGAN

This Andantino is the musical expression of a very charming thought. It is a song theme of rare but naive beauty, and its natural attractiveness is much heightened by the manner in which it is presented. During the entire first part there is a persistent figure of accompaniment that proves a very clever device for enhancing the loveliness of the melody that winds its way above it. The entire little composition is one of decided beauties, and its sentimental qualities speak to all classes of music lovers, in fact it is known the world over.

✓ 923 *Arcadian Idyll*

ORGAN

There are two separate compositions embraced by this title, and both are on this roll, namely a Serenade and a Musette. The roll begins with the former which is built upon a simple melody whose course is punctuated by chords of accompaniment the effectiveness of which is enhanced in repetition by the employment of the Aeolian Harp Stop. It is rather moody in character, is this Serenade, but it provides contrast to the following Musette, the basis of which is a simple, winning melody voiced over a drone bass.

J 576 *Chant Bonheur*

ORGAN

A composition of rare and intimate charm, this "Chant Bonheur." It begins in a mood marked by sentiment, its principal melody being graceful in outline and charged with tenderness. At times this episode suggests a lullaby, by reason of its appealing character. As soon as this incident has run its course there is introduced a contrasting theme which registers a change of mood. After this the listener is prepared to enjoy even more the initial melody when it returns to conclude this charming composition.

54 *Gavotte moderne*

ORGAN

This composition is full of piquant tunefulness. Its composer has seen fit to call it a "Gavotte moderne," but the work abounds in long-breathed melody that is hardly a characteristic of modern writing, but is rather an attribute of older works. This Gavotte is full of charm, both in the character of the themes and in the manner of expressing them.

✓ 408 *Romance in D-flat*

ORGAN

This Romance is in the form of a song, with a simple beginning, the melody of which has quite the tinge of popularity. In the middle portion, that now follows, there is a mood of greater dramatic seriousness, and when the first theme is repeated it is varied in the manner of its presentation. A short coda is affixed and with the close of this section the music dies away.

960 *Spring Song (From the South), Op. 66*

ORGAN

A tender, lyric melody in the opening section proclaims the mood of this fine composition at the outset. Here there is not the joyous fling usual in Spring Songs, but rather is the spirit of the writing sentimentally subdued. The idea of simplicity is adhered to, and the conventional middle section of contrast is the only break in the easy flow of charming melody. The opening theme returns at the close, this time cleverly elaborated with figures of tonal ornament.

988 *Symphonic Sketch, "In the Fairy Glen"*
Op. 66, No. 2

AEOLIAN PIPE-ORGAN

This, too, was especially composed for the Aeolian Pipe-Organ and the composer has produced a work which is charged with imagination. Its title gives a clue to the scene that was in his mind, but, further than this, the program idea is left to the imagination of the listener, which is easily stimulated by the charming music, much of which is in valse time, brilliant and spirited throughout and yet thoroughly artistic, as is all the work of this composer.

Here are to be heard fairy calls and the echoes sent forth by the walls of the fairy glen, and throughout the chief quality is that of charm, most cleverly displayed. The employment of the harp stop

LEMARE—Continued

is effectively achieved here. It is a composition that is delightfully wrought and its abundance of melody invites repeated hearings.

980 *Symphonic Sketch, "In the Forest"*
Op. 66, No. 1

AEOLIAN PIPE-ORGAN

This number was composed especially for the Aeolian Pipe-Organ. It is unquestionably the output of a poetic mood, the main theme being the song of a bird as heard in the forest by the writer, and its title is happily chosen.

At the beginning there reigns the mood of solemn mystery. It is easy to hear and imagine in this music the sighings and murmurings of forest sprites, and there follows a period of tender musings that is full of poetry. Gradually a climax of considerable importance is achieved and here the mood veers to the dramatic. Throughout the writing is impressively clever, and its appeal is made to the listener by means of its fine poetic feeling and melodious outlines.

LEMMENS, JACQUES-NICHOLAS

L Jacques-Nicholas Lemmens (1823-1881) was a remarkable organist, a Belgian by birth, and a pupil of the Brussels Conservatory, of which institution he was afterward appointed professor of organ playing. He married an English singer, Miss Sherington, and spent a good part of his time in England. He is the author of a great many excellent compositions.

50 *Fanfare in D*

ORGAN

This Fanfare is a very clever and brilliant treatment of a simple fanfare, or trumpet call. The composer announces it frankly, and then proceeds to toy with his theme in a delightful and impressive manner. It is not a long composition, but in its brevity there is crowded a great deal of interesting writing.

116 *Fantasia—The Storm*

ORGAN

Though less frequently now than formerly, it is not an unusual device to draw upon the enormous resources of the organ to repro-

duce the effect of a storm. There are, in this kind of instruments, so many effects possible, and there is such tremendous power available that the imitative reproduction of one of nature's climaxes is usually successful. In the present case Lemmens has accomplished more than having written a composition illustrating the bruited of a storm. He has written a very commendable Fantasia upon a very impressive theme. This is voiced at first in the minor, its every beat heavy with the message of grief. So when the composer begins his Fantasia he varies not only the theme, but also the emotional contents. One of these incidents is the storm, which is done realistically and cleverly, and at the close there is the hymn, as though of thanksgiving.

52 *March triomphale*

ORGAN

With a curtly expressed theme—one of heroic character—this March auspiciously opens. It impresses the quality, hinted at in its title, upon the listener with the very beginning, and this idea is still carried out further by the crisp, sharply defined rhythm and almost defiant character of the succeeding section. The music rises now to a climax, and at the crest of this emotional wave there is trumpeted forth the first section of the March most brilliantly. After this the music grows gradually more subdued, and dies leisurely away, but the initial mood is fully restored by the jubilant chord upon which the work ends.

LEONCAVALLO, RUGGIERO

L*Ruggiero Leoncavallo (1858-) has achieved great prominence by his opera "I Pagliacci," which came to life at the same time as did Mascagni's "Cavalleria Rusticana." Both of these works are short, and they have literally gone hand in hand about the world of opera stages, being put together to form a double bill. The success of "I Pagliacci" has been enormous, fully as great as that of "Cavalleria Rusticana." And, like Mascagni, Leoncavallo has scarcely tasted of great success since. Leoncavallo was born at Naples, March 8, 1858, became a student at the Naples Conservatory, and at sixteen made a tour as pianist. He began composing works for the stage, but they met with little favor, so he again made concert tours as a pianist, to eke out*

his living. Success came to him abundantly with "I Pagliacci," which was first produced in the Dal Verme Theatre, Milan, in 1892.

849 *I Pagliacci—Selections*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Discouraged by the delay attending the performance of an opera which was the beginning of a trilogy dealing with the history of the Italian Renaissance, Leoncavallo went in despair to a rival publisher and for him wrote "I Pagliacci," which was produced first at the Teatro dal Verme, in Milan, and scored such a tremendous success that its popularity has been rivaled only by "Cavalleria Rusticana." In fact these two operas, both being short, are so commonly bracketed to make a full evening's entertainment at the opera that they are called the "operatic twins." Both its libretto and music are by Leoncavallo, and the former deals with a rustic incident of love and murder which is said to have been an actual happening.

The music begins with the opening scene of the first act, the brilliant entrance of the clown Canio and his wife Nedda, both in a cart drawn by a donkey, and Canio pounding a big bass drum. The chorus of greeting from the villagers having run its course, Canio has a brief but beautiful tenor solo, then makes his exit, and the chorus sings the effective "Song of the Bells," the next number of this Selection. Now is heard Nedda's balatella, her song to the birds who are twittering in the branches overhead, which is also one of the famously melodious episodes of this opera, and the finale is effectively accomplished by Canio's renowned tenor solo, "Ridi Pagliaccio"—bringing to a conclusion a most satisfying and brilliant roll of selections.

✓ 594 *I Pagliacci—Prologue*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

Leoncavallo's opera, "I Pagliacci," scarcely stands in need of introduction to music lovers, for it has stalked triumphantly across the world of opera houses, its success rivaling that of "Cavalleria Rusticana." The Prologue, presented here, takes the place of the customary overture. After a few bars of curt summoning of the hearer's attention, the clown, Tonio, appears before the curtain with a gesture of apology, and informs the audience that he has been sent by the author—or, in the English version, his word of mouth runs as follows:

"A word allow me, sweet ladies and gentlemen. I pray you hear why I alone appear. I am the Prologue. Our author loves the custom of a prologue to his story, and as he would revive for you the ancient glory, he sends me to speak before you."

Thus Tonio, having introduced himself to the audience, proceeds to anticipate the events of the stage action, characterizing the play that is to be enacted as follows:

"A song of tender memories in his (the author's) listening heart one day was ringing, and then with trembling hand he wrote it, and marked the time with sighs and tears."

Then Tonio implores the audience to believe in the humanity of the play actors, declaring that they, too, are creatures of flesh and blood, and not mere puppets. Finally he has finished, and, clapping his hands, sings:

"Come, then. Ring up the curtain!"

The music with which the composer has clothed this Prologue is probably the most attractive of the entire opera. It is full of virile dash, and its lyric moments are crowded with fine, sentimental melody.

694 *I Pagliacci—Duet, Act I*

OPERATIC

The plot of "I Pagliacci" deals with a troupe of strolling players. Nedda, wife of Canio, has fallen in love with Silvio, a rich young villager. The clown of the troupe, Tonio, is also in love with Nedda, but she repulses him and punishes him with a whip when he presses his suit. For revenge Tonio spies upon Nedda and brings Canio to witness a love scene between Nedda and Silvio. The husband is wild with rage and demands to know the name of the lover, but Nedda refuses to divulge it. The troupe then gives a performance, and during the course of the farce, in which Nedda is supposed to have a lover visit her, Canio again demands to know the name of the lover. In rage he stabs his wife, and as she calls for aid, Silvio, who is among the audience, rushes to her. Canio stabs Silvio, and then addresses the audience with: "The comedy is ended."

The present excerpt is the love duet between Nedda and Silvio, in which the latter persuades Nedda to forsake her present life and come to him. It is lyrically very beautiful music.

682 *I Pagliacci—Serenata, Act II*

OPERATIC

In the second act of this opera the troupe of strolling players give a performance on their miniature stage, and the villagers cluster

LEONCAVALLO—Continued

about to witness this comedy. In the play Nedda appears as Columbine, while another of the characters of the opera, Beppe, assumes the role of the Harlequin. He is supposed to be in love with Columbine, and comes to serenade her while her husband is away.

“O Columbine, unbar to me
Thy lattice high.
I watch and sigh,
Longing to hear thee,
And be near thee, as the hours go by.”

Thus sings the Harlequin, and the composer has set these words to a very exquisite little melody, full of fervor and of extreme grace.

L EONI, FRANCO

1090 *The Birth of Morn*

VOCAL

This song, sung by Maggie Teyte, is a setting of a short stanza by Paul Laurence Dunbar, the colored poet.

“An angel, robed in spotless white,
Bent down and kissed the sleeping night.
Night woke to blush; the sprite was gone.
Men saw the blush and called it dawn.”

The melody is very expressive of the sentiment of the text.

L EUTNER, A.

948 *Fest Overture*

ORCHESTRA

This concert Overture, although not so commonly known at present, has enjoyed its share of popularity, and its spirited meas-

ures, as well as its simple melodies, are still unfailing in their effect. The beginning is pompous, a majestic summoning of the listener's attention. Then a tender melody unfolds, this being followed by a spirited theme which is developed at some length. Still a third melody appears and with a brilliant rehearsing of this material and an imposing coda the Overture concludes.

LEYBACH, IGNACE

L *Ignace Leybach (1817–1891) was known as an excellent pianist and teacher during his lifetime, and now his name is kept alive by piano compositions, of which he wrote more than two hundred. He was born at Gambsheim, Alsatia, July 17, 1817, and died at Toulouse, May 23, 1891. As a young man he studied under famous masters, such as Chopin, Kalkbrenner and Pixis, and during the course of his active career he also officiated as organist of the Toulouse Cathedral.*

85 *Fifth Nocturne* PIANO

Leybach's Fifth Nocturne is one of the most popular compositions of its class in the entire range of literature for the piano. Originally written for that instrument, it seems even to gain in effectiveness by its transcription for the organ, since here its fine singing melody is given its full value by the sustained tones of the organ. There is little need to call detailed attention to the various episodes of this familiar piece. The fine, slow middle section is ever appealing, no matter how often it is heard. This bit of writing has scarcely relaxed a hold on the public which it has retained for many years.

LIDDLE, S.

650 *Abide with me* VOCAL

The text of this sacred song was written by Henry Francis Lyte, and, as it is fairly familiar, a few lines from it will serve to recall it

to the minds of some, and to acquaint others with the thought of the song:

“Abide with me! Fast falls the eventide,
The darkness deepens; Lord, with me abide!”

A sentimentally plaintive theme is chosen to voice this first appeal. After this, following the moods of the words, this music rises to a commanding climax. Then the pleading element again enters and the plaintive melody is once more heard, gently putting forth its appeal.

L INCKE, PAUL

Paul Lincke (1866—), one of the foremost writers of popular music of the day, is a native of Berlin, having been born there in 1866. He also studied music under local teachers and as a youth of seventeen became conductor of the Berlin Koenigstadt Theater. Then he took up a roving life as conductor of opera troupes, and after several years of this returned to Berlin and became conductor of the Apollo Theater. While in that position he wrote several works that have brought him fame, and after six years in this post he wandered to Paris and became conductor at the Folies Bergere, for which he wrote a number of pieces. Of late years he has devoted himself to composing, and has a great deal of popular music to his credit, both as separate numbers and operettas.

27 *Amina—Serenade Egyptienne* PIANO

This attractive bit of music has earned great popularity within a short space of time. It has been played numberless times in various arrangements, and in several combinations of instruments. Then it was included in a recent Broadway musical success called “The Midnight Sons,” in which it appealed heartily to its audiences.

The reason for all this popularity is not far to seek. The music is delightful in its swing, especially in the opening episode. And later, when the broad melody enters, it assumes a certain stirring quality that is decidedly effective.

1064 *Lysistrata—Waltz* ORCHESTRA

The first “Lysistrata” was a comedy by that famous comedy writer of antiquity, Aristophanes, and was produced in Athens,

B. C. 411. It represented the efforts of the women of Athens to bring about peace by refusing to have anything to do with their husbands. It was produced, in a somewhat abbreviated version (there are passages which will not bear literal translation) not long ago, as propaganda for woman suffrage.

This waltz—whose relationship to Aristophanes is not very close—is full of fine waltz melody and plenty of color. Oftentimes two themes run along together, each distinct, and each a good waltz melody by itself.

606 *Rosine Waltz*

OPERATIC

Charming "light" music is this Waltz, an excerpt from the opera, "Princesse Rosine." It is of the sort that makes immediate appeal by reason of its tunefulness, and one hearing serves but to invite repeated performances of this music. There is a brief introduction and then a graceful theme makes its appearance—the principal melody of the Waltz. Several times is this episode repeated, and then a second subject is launched. A third incident proves even more attractive, and so through the entire Waltz languorous melody and brilliancy relieve each other. It is, all told, an exceptionally delightful bit of writing.

LISZT, FRANZ

Franz Liszt (1811–1886) was one of the most astounding figures in musical history. Known far and wide as a piano virtuoso he held Europe in the palm of his pianistic hand, but he wearied of this glory and longed to be recognized as a composer. As such he was nothing short of a revolutionist, upsetting formal conventional ideas with daring and deliberation. He was a man of many fine parts, and a full appreciation of his importance is still lacking among music lovers.

816 *Consolation*

PIANO

Those who have sought to explain the title "Consolation" have come to the conclusion that this composition, as well as the several others that bear the same general title, were written to console the composer in his love griefs. It is also believed that they were written several years before they were published, and by this it is inti-

mated that they sprang to life during the days that Liszt spent under Italian skies. One analyst finds them too tender for the German climate and declares that they remind him of palms and cypresses. This is probably especially applicable to the present *Consolation*, for it breathes nought else. The solo voice sings of sentiment and the mood of tenderness envelops all.

72 *From Crag to Sea—Triumphal March*

Arranged by W. T. Best

ORCHESTRA

This composition was originally one of Liszt's writings for the orchestra, and, like most of its companions, it has remained neglected. Liszt's fame as a pianist quite overtopped all his efforts to win sympathetic appreciation as a composer. This was true during his lifetime, and now that he is dead the longed-for recognition is still tardy in coming. "From Crag to Sea" is a patriotic composition. It begins with irresistible impressiveness, being imposing almost to a point of sounding bombastic. Then follows a swinging second episode, full of rousing melody, punctuated later by majestically stalking basses, and with hearty climaxes and abundant tune-fulness the work rushes to a jubilant ending.

698 *Legend: "The Sermon to the Birds, by St. Francis of Assisi"*

Transcription by Saint Saëns

PIANO

St. Francis of Assisi was a lover of animals, and it is related that once he met with a large flock of birds and preached to them, and they all remained still and quiet together until St. Francis made an end of preaching, and not even then did they depart, until he had given them his blessing. The sermon that St. Francis preached unto them was after this fashion: "My little sisters, the birds, much bounden are ye unto God, your Creator, and always in every place ought ye to praise Him He preserved your seed in the Ark of Noah, that your race might not perish out of the world. . . . 'Whereas St. Francis spake these words to them, those birds began, all of them, to open their beaks and stretch their necks and spread their wings, and reverently bend their heads down to the ground, and by their acts and by their songs show that the holy Father gave them joy exceeding great.'"

This composition, originally written for the pianoforte, was the first of two legends composed by Liszt at Rome, and dedicated to his

LISZT—Continued

daughter, Cosima von Bülow—now Cosima Wagner. This music begins with trills and florid figures, indicating the fluttering and chirping of birds. Then comes, at first in the nature of a recitative, the sermon of the Saint, and this ingratiating melody assumes dignity and importance very quickly. At the close the chirping of the birds is again heard.

✓ 422 *Les Préludes*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

ORCHESTRA

This Symphonic Poem is the third one of the set of these compositions. Liszt was inspired by a passage from Lamartine's "Méditations Poétiques;" he also derives the title from the quotation which has been Englished as follows: "What is life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusion, whose fell lightning consumes its altar? And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom, and when 'the trumpet's loud clangor has called him to arms' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

In the music will be heard the various incidents above referred to. It begins with a theme that is really the motto of the entire composition, and in the first section the various themes are set forth. Then comes a period of development in which the storm is vividly outlined, followed by the interval of pastoral peace. Then there is the call to battle and this is followed by a brilliant march movement. It is one of the most successful of the Liszt symphonic poems and certainly is the best known and most frequently played of his orchestral compositions.

✓ 818 *Liebestraum, No. 3*

PIANO

This "Dream of Love," the third one of the set—it is also called Notturmo—was originally conceived and written as a song. The year of its publication as a piano piece was 1850. The text to which

it was composed, and which still underlies it, even as a piano piece, is a poem by Ferdinand Freiligrath. It begins with the sentiment:

“Oh, love while love is thine to give,
While true love yet remains to thee,
The hour comes, when at the grave
Thou’lt stand and weep full bitterly. . . .”

Liszt has found in the words of this poem the inspiration for a beautiful, flowing melody, which attains an imposing height of climax, but concludes with sentimental tenderness.

✓ 722 *Rhapsodie Hongroise, No. 2*

PIANO

Liszt’s Hungarian Rhapsodies are constructed from themes and incidents collected by Liszt while studying the music of the Hungarian gipsy on its native heath. The fruit of these observations is not confined to the set of Hungarian Rhapsodies, but also blossomed forth in a book on “The Bohemians and Their Music in Hungary.” By “Bohemians” Liszt means gipsies, as we understand the term, and it is insisted upon that these musical works are not of national Hungarian character, but are distinctly the product of the Hungarian gipsy. Also does Liszt explain that he called them “Rhapsodies,” because he wished to designate the “fantastically epic element” which they contained.

Instead of being formless, as is so generally believed, these works are constructed along a regular plan, beginning with a “Lassan,” which is a sad wail, usually in the minor, into which is poured the grief of a nation. Then comes, as contrast, the “Frischka,” which is extremely lively, and the finale is generally a “Czardas,” which is untamed in its wildness. The present Rhapsodie follows these lines. It is the most popular one of the set, and its contrasts are finely calculated, its “Frischka” being especially happy. There is a vast amount of primitive fire and dash in this spirited composition.

1146 *Rhapsody No. 12*

PIANO

Next to the second Rhapsody this is perhaps the most popular. With pianists themselves it probably holds first place. Altho originally written for piano, the composer rewrote it for orchestra, as he did some of the others. The rhapsodies are all either founded on Hungarian folk tunes, or the composer’s own imitations of them. There are nineteen altogether, tho the number is frequently given as fifteen. The usual plan of the rhapsodies is a slow move-

ment (Lassan) followed by a quick one (Friska). This one is no exception to the rule.

1050 *Rhapsodie Hongroise No. 14*

PIANO

Among Liszt's original works for the piano the Hungarian Rhapsodies occupy a prominent place, both in regard to quantity and importance. There are nineteen altogether, though some lists give only fifteen. They are built on either real Hungarian melodies, or tunes of the composer's own invention, but imitating the Hungarian Gypsy style. They are full of imitations of the Hungarian Cembalon, a stringed instrument played by wooden hammers. The fourteenth Rhapsody has been "dished up," as Percy Grainger would express it, by the composer himself;—for piano alone, for orchestra alone (No. 1 of the orchestral group), and under the title "Hungarian Fantasie" for piano and orchestra. It was originally published in 1854 and dedicated to Hans von Bulow.

696 *Thou Art Like a Flower*

VOCAL

This is one of Liszt's songs, and while it may not be his most famous example in this form of music it is at least among those songs that are universally beloved. For the text Liszt has chosen Heine's poem, "Du bist wie eine Blume," and he has garbed the words with beautiful music. Here Liszt has succeeded admirably in imprisoning the sentiment of Heine's poem behind the bars of his music. Every phrase of the tonal setting corresponds intimately with the text; both are in fine accord, and the song, as a consequence, is a most successful one.

L OUIS XIII

323 *Amaryllis*

PIANO

Here is a dainty air, a pastoral sketch that fairly breathes the Old World romance. It is usually credited to King Louis XIII, but

whoever its author, it is a charming bit of writing. Its very simplicity is fascinating, and the air itself makes direct appeal by its graceful outline. It suggests a pretty tonal picture of Amaryllis, this Shepherdess of Vergil. A particularly happy employment of the Aeolian Harp Stop here emphasizes the pastoral effect of this charming composition.

LUDERS, GUSTAV

584 *Prince of Pilsen—Heidelberg Stein Song* OPERATIC

"The Prince of Pilsen" is a comic opera that has been before the public for a number of years. It won instant popular approval at its first production, and the public is still applauding its tunefulness. Out of the long list of numbers the present Stein Song has been singled as a favorite because of its charm of melody and harmony. It is sung by a corps of Heidelberg students, and voices appealing sentiment.

LUIGINI, ALEXANDRE

Alexandre Luigini (1830—) was born at Lyons, March 9, 1830, but he came early to Paris and entered the Conservatoire, where he studied under Massenet. After some years he returned to his native city, and there assumed the post of conductor at the Lyons Grand Theatre, also establishing the Conservatoire Concerts. Then he went to Paris and joined the artistic forces of the Opera Comique, later becoming first conductor of that institution. He has composed comic operas, ballets and chamber music.

96 *Ballet Egyptien*

Arranged for the Aeolian Pipe-Organ by H. A. Wheeldon

ORCHESTRA

This roll contains the music of a ballet suite in four movements, the title of which is self explanatory. The opening movement is an

allegro full of vigorous dash and sprightly action. The principal theme here should be noted, for it returns several times during the course of this music. There comes, in this division, a contrasting incident that is built upon rather a martial theme, voiced in the bass, and after it the first sprightly melody again prevails.

Allegretto—this is the second movement, and here the Oriental qualities (suggested by the title) are more obvious. The theme is languorous in its grace, and is quite pleasing. A sudden interruption to this mood is brought about by the reappearance of the first main theme of the first movement. This terminates with a brief 'cello obligato that leads to a tender close of the movement.

Andante is the title of the third movement. It begins with a short introduction, consisting of harp arpeggios, most effectively voiced by the use of the harp stop on the Aeolian organ. Then the strings sing a plaintive air, which proves to be the most lyric moment in the suite. With an unexpected veering of mood there is introduced a scherzo-like bit which furnishes clever contrast. Then the song theme of this movement is repeated, more brilliantly stated, and for the conclusion of this division there is a graceful coda.

Andantino is the final movement. It is like a barcarolle in character, the lulling away of the accompaniment supporting a pretty melody. But again the main theme of the first movement intrudes itself and brings about a brilliant ending.

✓ 890 *The Voice of Chimes*

ORCHESTRA

The attention of the ear is first arrested in this composition by a drone bass, which forms a fine background against which to voice an odd chime theme, consisting of five notes. This is pealed forth, and then occurs a sentimental melody voiced against a restless accompaniment. Again the chimes peal forth, this time striking but a single note, and then the melody again becomes prominent and dominates the music. Once more the chimes are heard, after the lyric sentiment has spent itself, and the work then concludes.

LULLY, JEAN BAPTISTE DE

Jean Baptiste de Lully—or Lulli—(1633–1687) is called the founder of French grand opera, and is so closely associated with French music that it is difficult to realize that he was an Italian, having been born at Florence in

1633. *Educated by a Franciscan monk, he was taken to France by the Chevalier de Guise, chiefly to amuse Mdle. de Montpensier. This lady seems to have wearied of the lad's music making, so she set him to work as scullery boy, but one day the Count de Nugent overheard his violin playing and from that moment his fortunes changed. He became leader of the King's Band, earned the royal favor of Louis XIV, founded the Académie Royale de Music—the present Grand Opéra—composed operas which held the stage for about one hundred years—in fact until Gluck's greater works caused them to pale. His innovations included development of the overture, dramatic character of choruses, and the introduction of brass instruments in the orchestra. Besides his great talent he also had a terrific temper and one day in rage he struck his foot with a cane which he was using as a baton while conducting—this resulted in an abscess from which he died in Paris in 1687.*

921 *Rigaudon*
ORCHESTRA

The Rigaudon—also called Rigadon and Rigadoon—was a very popular dance at the court of Louis XIV, in fact the present example was composed for strings and oboes, and used at a court function of this king. There are several explanations of the dance's name, some claiming that it was named after its inventor, one Rigaud; while another theory is that it was so called because of the English word, "rig," meaning lively. The latter theory seems hardly sound, though, for this dance did not become popular in England until the seventeenth century. It is also surmised that the dance originally came from Languedoc or Provence. In dancing, the participants indulged in a peculiar jumping step. The present example is a beautiful bit of music, the chief air being classic in its nobility while the middle section is charmingly pastoral.

LUMBYE, HANS CHRISTIAN

1061 *Traumbilder*
ORCHESTRA

"Dream Pictures" is a sort of potpourri by the well-known Danish composer (1810–1874) whose dance music fairly rivals that

of the famous Johann and Eduard Strauss of Vienna. In this kaleidoscopic selection are included a Ländler (the ancestor of the waltz), a chorale (in which the chimes are heard to advantage), a galop, a movement for the zither, and a yodel and other interesting numbers.

LUX, FRIEDRICH

Friedrich Lux (1820–1895) was a Thuringian organist and composer, the author of compositions for organ, orchestra, voice, pianoforte—in fact, of music of nearly every class, including four operas and a choral symphony. He also conducted the Oratorio Society of Mayence, in which city he died.

366 *Concert Piece on Prayer from Der Freischütz* ORGAN

The Prayer from Weber's romantic opera, "Der Freischütz," occurs in the second act, when Agathe, daughter of the forester, prays for the deliverance from evil of her betrothed, Max. A hermit who blessed the maiden told her that evil was threatening her lover Max, and her prayer is to stay this fate. Weber's music of this prayer incident is well known. Here is presented a series of variations on this theme by Friedrich Lux, who has thus enlarged and embellished Weber's melody to the size and importance of a concert piece. The use of the ornamental figures is very clever, and they doubtless serve to heighten the listener's interest in this music. Especially imposing is the impressive manner in which the Prayer theme is voiced at the close, in full, resounding chords; then it dies modestly away.

70 *Fantaisie de Concert—O Sanctissima* ORGAN

Lux's compositions are not widely known in this country, and so the present Fantaisie will have additional import to music lovers who hitherto have been unacquainted with his work. It is a set of variations, based upon an old hymn tune. The beginning of this Fantaisie is tremendous in its uplifting fervency. Then comes a lovely slow theme, at first simply announced. Hereafter follow the various elaborations of this melody, in which the composer runs the gamut, both of emotion and musicianly cleverness. Here his moods vary from the devotional to imposingly majestic, and the work concludes with a triumphant voicing of the theme in sonorous setting.

LUZZI, LUIGI

Luigi Luzzi (1828–1876) was born at Olevano di Lomellina in 1828 and died at Stradella in 1876.. At the beginning of his career he had decided to pursue the profession of medicine, and to this end studied at Turin, but later he forsook medicine for music, and proved to be quite a prolific composer. Operas, a symphony, a number of hymns, besides other church music, works for the pianoforte and songs are among his writings.

620 *Ave Maria*

VOCAL

Because of its tunefulness this "Ave Maria" is very popular. A few bars of introduction precede the announcement of the principal theme, an air that rises nobly to effective heights. There is a second section in which the mood is more dramatic, and there are traces here, as well as in the beginning, of music of an operatic character. This latter quality serves only to increase its power of general appeal, for such it undoubtedly has.

MAC DOWELL, EDWARD ALEXANDER

Edward Alexander MacDowell (1861–1908) was born in New York City, December 18, 1861. As a boy he studied the piano, and one of his teachers at that time was Teresa Carreno. Later he went abroad and pursued his music studies there—at the Paris Conservatoire for three years, and then at Stuttgart and Wiesbaden. Thus he enjoyed the varied instruction of several schools, but the greatest influence was probably exerted over him by Joachim Raff. MacDowell remained in Germany for a number of years, teaching and composing. Finally, in 1887, he returned to this country and took up life in Boston. Nine years later he received a call to fill the chair of music at Columbia University, New York, which he accepted and held for eight years, at the end of which time he resigned. In the spring of 1905 he suffered a nervous collapse, which closed his career. MacDowell is famous as a pianist and also as a composer, especially as the latter does he figure prominently in the history of music in America. He is classed among the romanticists, and his compositions present a long and varied list.

III2 *The Beautiful Alda*

ORCHESTRA

This is the second of the "Two fragments from the Song of Roland," the first being "The Saracens." The word "fragment" is not to be taken too literally—except as applied to the Song of Roland—even tho' the two movements were intended to be part of a "Roland" Symphony. They are complete, tho' short pieces in themselves, and if one could use the term "suite" as referring to only two pieces, it would apply here.

"The Beautiful Alda" is based on the following "fragment:"

Then all the hall was still,
And hushed the knightly talk,
As lovely Alda knelt
Before great Charlemagne.
"Oh, Charles! thou mighty king,
Where hast thou left Roland?
Bring me back the hero
To whom I gave my love.
My soul has but one longing—
To see Roland again."

The work was published in 1891. Lawrence Gilman describes the second movement as "depicting the loneliness and the grieving of Alda, Roland's betrothed. In spite of its strong Wagnerian leanings, the music bears the impress of MacDowell's own style, and it has moments of rare loveliness."

61 *Clair de Lune, Op. 37, No. 1*

PIANO

This piece, the English title of which is "Moonlight," bears at its head a verse from Victor Hugo's "Les Orientales," as follows:

"La lune était sereine et jouait sur les flots
La fenêtre enfin libre est ouverte a la brise:
La sultane regarde, et la mer qui se brise,
La-bas, d'un flot d'argent brode les noirs flots."

This depicts the mood of the music most aptly. It is invaded by a certain melancholy, voiced by the plaintive melody which makes its appearance after but a few measures of introduction. Then the second theme appears, as sung by a 'cello, and these two mingle in a duet that is charged with the feeling of the Orient. The harmonies add their share in creating this effect of vagueness, and the whole piece is marked by tenderness.

349 *Dans le Hamac, Op. 37, No. 2*

PIANO

Illustrating in tone a stanza from Victor Hugo's "Les Orientales," this clever composition—originally written for the piano—exhales the very atmosphere of Oriental indolence. It is the second composition in the group of "Les Orientales" which MacDowell has set to music, and is one of the most effective bits written by this famous composer. Its main theme, announced at the beginning, is much in the nature of a lullaby. Then, under a swaying figure of accompaniment, a second melody is voiced, and this continues until near the close, when the initial theme is heard again, as the music dies lazily away.

754 *Indian Suite, Op. 48—Légende*
(First Movement)

ORCHESTRA

MacDowell's "Indian Suite" is his second writing in this form, and it bears the opus number 48. It was written for orchestra and in it "he makes use of aboriginal American idioms, forming his principal themes out of variants of Indian melodies—a harvest song, war song and women's dance of the Iroquois, and a love song of the Iowas."

The composer has admitted this in a prefatory note, in the score, and he has also mentioned here the program names of the various movements, calling this, the first movement, *Légende*.

In the introduction there are employed two themes which are traceable to an Iroquois harvest song. This introduction is followed by the movement proper, the principal melody of which is based upon the second one of the introductory themes. A new contrasting theme is introduced, and the development is interesting and effective.

686 *Indian Suite, Op. 48—Love Song*
(Second Movement)

ORCHESTRA

The composer has indicated in the score that this movement may be termed "Love Song." And this is proven to be more than a whim by the fact that the principal melody employed here is a copy of a love song of the Iowa Indians, heard of recent years at the annual celebration of the Onondagas, held at the Syracuse reservation. This theme is a very tender one, and it weaves the spell of the entire movement by its pathetic charm. Its chant is interrupted by episodes which the composer has cleverly designed to fit the charac-

ter of his theme, binding it into a whole and molding the work as a finely felt bit of sentiment.

IIII *The Saracens*

ORCHESTRA

Edward MacDowell is recognized as the most original and poetic of our American composers. He once intended to write a symphony on the poetic basis of the "Song of Roland" and did write three movements, but his self criticism was so severe that he suppressed the first movement, and published the other two as "The Saracens" and "Lovely Alda," both based on fragments of the "Song of Roland." "The Saracens," to quote Lawrence Gilman, "is a transcription of the scene in which Ganelon, the traitor in Charlemagne's camp, thro' whose perfidy Roland met his death, swears to commit his crime. It is a forceful conception, barbaric in color and rhythm, and picturesquely scored."

✓ 181 *Woodland Sketches, Op. 51*

No. 1. To a Wild Rose

No. 2. Will o' the Wisp

PIANO

All told, ten numbers comprise these "Woodland Sketches," and they represent this famous American composer quite at the zenith of his composing power. Each of the Sketches is complete in itself, and each one has some definite poetic program idea, as divulged by the title, yet it is not deliberate program music, but is more the voice of a poetic dreamer expressing himself through the veiled medium of music. In a word, it is lovely music—each of these—and the title supplies the mood for the listener, just as, probably, it furnished inspiration to the composer.

The first one, "To a Wild Rose," is the daintiest bit imaginable. It is simplicity itself, in both melody and form, and yet its poetic contents are most appealing.

On the same roll is heard "Will o' the Wisp," which, in its rushing, fascinating measures displays a complete veering of mood. It is a darting, flickering of crisp theme, all charged with the poetry of motion.

183 *Woodland Sketches, Op. 51*

No. 3. At an Old Trysting Place

No. 4. In Autumn

PIANO

The composer's directions for the interpretation of this charming Sketch are thus expressed: "Somewhat quaintly; not too sen-

timentially.” And it would seem that these words quite aptly describe the music itself. It might be taken that MacDowell meant to suggest the quaint scene of some old trysting place, perhaps a moss-covered bank or a fallen tree; but there he halts the wanderings of the listener’s imagination by his further inscription: “Not too sentimentally.” Thus the music is not lush with memories too tender to be noble.

“In Autumn” is made of sterner stuff. Its beginning is a buoyant outburst voicing the impatience of youth. Here is not a drab scene of autumn but an energetic, live version of this season. There is a middle section where sustained chords suggest a more sedate mood, but even here the strong, virile harmonies lift the picture above any hint of the sorrowful. For the close the rushing theme of the beginning is repeated and dies gently away, as in the distance.

✓ 185 *Woodland Sketches, Op. 51*
 No. 6. *To a Water Lily*
 No. 8. *A Deserted Farm*

PIANO

The opening one of this brace of Sketches has been praised as being the very essence of sensitively felt tone painting. It is indeed an exquisite musical bit. The gently swaying theme, the opulence of melody, the expressed indecision of the middle part—all these bring to hearing their share in this tone etching. And when, finally, the opening theme returns, its beauty seems to have grown immeasurably and its charm is much enhanced.

For the next number there is heard music that is almost tragic in its sorrowing. It is called “A Deserted Farm,” and the composer’s imagination seems to have been stirred to the very depths of melancholy. Its appeal is really tremendous and quite out of proportion to the mood which its bare title would conjure up.

M AC FARLANE, WILL. C.

William Charles Mac Farlane (1870—) one of the most famous of living organists, was born in London, England, October 2, 1870, but was brought to New York when he was four years old and received his entire musical education here. As a child he was taught by his father, then, when about sixteen years of age he began studying with Samuel P. Warren with whom he remained, as pupil,

for a number of years, and made his debut as organist in 1886. Since then he has had a brilliant career both as organist and composer. He has given organ recitals in many cities and has held the position of organist in a number of important churches, such as St. Thomas, St. John's Methodist and the Temple Emanu-El and has also acted as conductor of the Yonkers Choral Society. He at present holds the position of city organist at Portland, Maine. As a composer he has won fame by his numerous organ pieces, anthems and other sacred music.

775 *Evening Bells and Cradle Song*

ORGAN

Admirable use is made in this attractive composition of the Aeolian Chimes effect, for the pealing of bells is employed as an obligato to the melody in both the initial and final episodes of this descriptive piece. This episode, heard twice, is an effective bit of writing, a pleading melody weaving its course beneath this ringing of evening bells.

Then comes the Cradle Song, a lullaby of lilting grace, and this is followed by the repetition of bell effect. Dreamily the music goes to its close.

1130 *Lullaby*

ORGAN

This is a graceful slumber song—a gentle, not too soporific melody, with an accompaniment of an easy swing to represent the rocking of the cradle—which still persists in “slumber songs,” even tho’ cradles are no longer in fashion.

857 *Scotch Fantasia*

ORGAN

Here is presented a brilliant fantasia of Scotch airs. The roll begins with an imperative figure of introduction, after which is heard the drone of the bagpipes which immediately transports the listener into the mood for appreciating Scottish melodies. Then follow, in effective sequence, “The Blue Bells of Scotland,” “When the Kye Come Hame,” and the merry “Hey, Johnny Cope.” “Comin’ Through the Rye” is next launched and combined cleverly with it is “Annie Laurie.” “Charlie Is My Darling” is treated

fugally, and upon the heels of it there treads the lovely "'Twas Within a Mile," after which is heard the gay "Highland Fling," succeeded by the stirring "Scots, Wha Hae wi' Wallace Bled." A skirling hornpipe now enters, introducing as its bass theme "Auld Lang Syne." Then with the drone of bagpipes, ending in a crashing chord, this Fantasia concludes.

1071 *Spring Song*

ORGAN

This charming composition was dedicated to the late Samuel P. Warren, one of the most famous of American organists. It opens with a sort of cadenza imitative of the songs of the first birds of spring, then a graceful melody is heard—peculiar in that one measure of flowing legato is followed by a light staccato measure. Then a soft chorale-like theme is heard from a distant choir. After this interlude songs of the birds are heard again, followed by a repetition of the principal theme. The work ends in the same mood and key as Mendelssohn's famous work of the same name, but without any melodic resemblance.

M AILLY, ALPHONSE JEAN ERNEST

Alphonse Mailly (1853—) is a Belgian, having been born in Brussels in 1853. He studied at the Brussels Conservatory and became one of the faculty of that institution, being appointed teacher of piano and organ. He developed into an organ virtuoso and as such has appeared in organ concerts in Paris, London and Amsterdam. As a composer he is known as a writer of pieces of varied genres for both organ and piano.

728 *Paques Fleuries (Palm Sunday)*

ORGAN

This is a simple bit of writing, conceived in a devotional spirit. Its chief melodic idea is an appealing theme, the effectiveness of which is principally dependent upon its pleading sincerity. A brief middle section furnishes some contrast and the close is in a tender vein. It is a work of outward modesty, but its value lies in its sincerity of pleasing melody.

MARIE, GABRIEL

Gabriel Prosper Marie (1852—), was born in Paris Jan. 8, 1852 and studied at the Conservatoire in that city. He has been chorus master at the Lamoureux concerts and likewise at the Trocadéro and has composed a number of orchestral and other works.

99 *La Cinquantaine* ORCHESTRA

Popularly beloved, this composition is familiar to almost everyone. It has performed service as entr'acte music for years and its melodious measures are sufficiently tinged with melancholy ever to command willing listeners. It is sentimental in its general trend and is tuneful in every part. Hence it is unfailing in its appeal and commands an army of admirers.

513 *Serenade Badine* ORCHESTRA

As its title indicates, and which title may be translated as "Roguish Serenade," this music suggests a programme meaning which the listener may work out in detail as the composition is unfurled. It begins with a merry, graceful theme, the main incident of the piece, heard after a few bars of introduction, in which there is sounded the strumming as of a guitar. The serenade itself goes its tuneful course, the jocular mood being kept uppermost until a more serious sentimental episode arrives—and this, incidentally, is quite the most appealing incident in the whole serenade. Soon, however, the mood turns frivolous again, with a brief transition that is almost mocking in its mood, and then the graceful initial melody resumes, ending charmingly.

MARTIN, EASTHOPE

Easthope Martin (1883—) is a native of Clonmel, Ireland, and received his musical education at Trinity College, London, in which city he also held the position of organist at Aeolian Hall. He has recently accepted a position as concert organist in the United States. He has published a considerable number of songs and pieces for the piano, many of which are well known in England and America.

672 *Evensong*

ORGAN

The tender, pleading melody heard at the beginning of this organ composition stamps its placid character upon the entire writing. It is an ingratiating theme which, once heard, is apt to lodge in the memory of the listener. After having been voiced several times, this theme is then elaborated and developed to a climax of considerable proportions. Then the mood veers again, the initial episode returning and concluding the composition with appealing tenderness.

MARTINI, GIOVANNI BATTISTA

M *Giovanni Battista Martini (1706–1784), or Giambattista, was born at Bologna, April 24, 1706, and died in 1784. He is commonly referred to as "Padre Martini," and he is accorded a place of importance among the musicians of the eighteenth century. He was an expert violinist, and was also a student of philosophy and theology. Passing his novitiate at a Franciscan convent he was ordained and became maestro di cappella. Studying mathematics and being a very well-informed man otherwise he proceeded to lay a scientific foundation for church music. He became famous as a teacher, and soon musicians flocked to him from all parts of Europe. He wrote a History of Music and composed masses, requiems and other church compositions.*

720 *Sonata—Gavotte, in F*

ORGAN

Charming in its quaintness and impressive in its sincerity is this lovely melody which forms the basis of the present Gavotte. Each incident is finely rounded off, and a delicate grace pervades this entire work, which concludes in a mood of tenderness.

MASCAGNI, PIETRO

M *Pietro Mascagni (1863–), one of the most successful opera composers of the present, was born at Leghorn, Italy, December 7, 1863. He suffered the fate of many other musicians, in that his father intended him for the study of*

law instead of music. But the lad's love for music tempted him to learn to play the piano by stealth, and later to supplement this by studying harmony and composition. When his father discovered this he confined the boy—then fourteen years of age—to the house. At this juncture an uncle came to the rescue and liberated the lad, encouraging him in his music studies. After the death of this uncle Count Florestan supported the young man while at the Milan Conservatory, where he studied under Ponchielli. Then came a long struggle for fame, which culminated when Mascagni won the prize offered by the publisher Sonzogno for a one-act opera. "*Cavalleria Rusticana*" was the work which carried off the prize, and its success dates from its first performance, given at the Costanzi Theatre, in Rome, May 17, 1890. Since then Mascagni has composed several operas, but thus far he has not equaled the success of "*Cavalleria Rusticana*."

845 *Cavalleria Rusticana* Selections

OPERATIC

Not within the memory of living opera-goers has an opera enjoyed such a whirlwind success as has "*Cavalleria Rusticana*"—the one work possible to bracket with it in this respect being "*I Pagliacci*" which has become its operatic twin, these two works being constantly employed together to make what opera impresarios call a "double bill."

"*Cavalleria Rusticana*" made its composer famous over night. He had been the son of a baker, destined to study law but forsaking that in favor of music which muse he pursued stealthily and writing unimportant compositions, supporting himself chiefly by giving music lessons. Then, in 1898, the Italian publisher Sonzogno instituted an opera competition, for which Mascagni wrote "*Cavalleria Rusticana*," which won the first prize, and which had its initial production at the Costanzi Theatre, in Rome, May 18, 1890. Over night the composer became famous. He was acclaimed the successor to Verdi, was flattered by having medals struck in his honor, and was the object of public demonstrations. Almost every opera house in Italy at once produced the work which started on its whirlwind tour of success around the world, being acclaimed by Germany, France, England, America and, in fact, in all corners of the musical earth where opera flourished.

Since that time Mascagni's fame has deteriorated rapidly. His succeeding operas all fell short of the mark, but "*Cavalleria Rusticana*" thrives and is still a favorite because of its swift action—its libretto being fashioned by Menasci and Tarhioni-Tozzetti upon the famous drama by Verga—and because of its thrilling and melodious music. Here is offered a brilliant roll of selections of this work, including the Prayer, the Intermezzo, the various solo numbers of the principals and one of the choruses, all effectively arranged, combining to make an unusually interesting roll of operatic excerpts.

✓ 666 *Cavalleria Rusticana—Prelude and Siciliana* OPERATIC

The libretto of Mascagni's "*Cavalleria Rusticana*" is based upon the celebrated drama of the same name, by Verga. In it Turiddu, after an absence from the village, finds his former love, Lola, married to Alfio. Out of spite he makes a conquest of Santuzza and betrays her, but, not satisfied with this, he again turns to Lola. Santuzza pleads with Turiddu, but he repulses her, and in despair she acquaints Alfio with the story of his wife's infidelity, whereat Alfio challenges Turiddu to a duel and kills him.

The action takes place in a Sicilian village, on Easter morning. The opening of this Prelude is peacefully appropriate. It is interrupted by the Siciliana, which is the serenade sung by Turiddu behind the curtain, and addressed to Lola. It is a rhapsodic, lover-like song, in which her beauties are extolled. After this the Prelude again takes its course, introducing the music to several important episodes in the opera, showing the dramatic intensity of the work.

✓ 31 *Cavalleria Rusticana—Intermezzo* OPERATIC

This Intermezzo is too well known to need any word of introduction. The opera from which it is an excerpt, "*Cavalleria Rusticana*," is one of the most monumental successes of modern days on the opera stage. It is a work that has penetrated into the farthest corners of the operatic world. This Intermezzo is played when the stage is barren of participants. The populace of the Sicilian village, in which the action of the piece takes place, has entered the church, and this music is supposed to picture the sentiment of devotion which is filling the minds of the worshippers. Its melody is too familiar to call for a detailed analysis.

MASSENET, JULES

M Jules Massenet (1842-1913) is a noted and beloved French composer, upon whom national honors and public approval have been most liberally bestowed. He is a composer of exquisite music of nearly every kind, but is famous principally as a writer of operas, in which line he has achieved distinct success.

841 *Le Cid Selections*

OPERATIC

Its libretto by D'Ennery, Gallet and Blau, based more upon Corneille's play of the same title than upon the historical and legendary information about this fighting Spaniard, "Le Cid," an opera with music by Massenet had its first performance at the Paris Opéra in 1885. Its cast at this premiere included Jean and Edouard de Reszke and Plancon, and in 1897 it was given at the Metropolitan Opera House, New York, and these three principals again participated. In Paris it met with fair success, being sung nearly a hundred times in seven years, but in New York it was sung twice only during that season, was given three times during the season of 1900-1, and twice the following year. Chronologically this grand opera belongs to that period of Massenet's composing career between his opera "Manon" and "Esclarmonde"—the former being produced a year earlier, the latter four years later than "Le Cid."

Musically, the work is in Massenet's most ambitious style, even if it does not represent this fertile composer at his best. Its chief number is the solo, "Pleurez mes yeux," which has become a favorite aria for sopranos and is used in the concert room; in the opera it is sung by Chimène.

The present selection begins with the music accompanying the Cid's entrance, followed by the incident of Chimène's Apparition, and the couplets sung by the Infanta, after which comes the famous "Pleurez mes yeux." Now, with a change of mood, is heard the brilliant "Aragonaise" number of the ballet music, which in turn leads to the exalted music of the Prayer and the selection concludes with the martial air "O noble l'ame."

88 *Le Dernier Sommeil de la Vierge (Last Sleep of the Virgin)*

Arranged by W. J. Westbrook

ORCHESTRA

The key to this music is found in the title given it by the composer. It is really a religious prelude, one in which the composer's

store of sentiment finds happy expression in tones. It begins with a few preluding chords, then the touching principal theme makes its appearance, rising to great heights of effectiveness—all in the simplest manner that this composer commands. There is a contrasting section that is also beautiful, and after it the sublime tonal peacefulness of the first part returns and concludes the prelude.

840 *Elegie, Op. 10*

PIANO

This is rather a well-known composition, in its original form a movement from the Suite "Les Erinnyes," and it enjoys quite a deal of popularity, because of its abundance of graceful melody and its charm of sentiment. Its main melodic idea is a tender theme, of the character that is so commonly called "soulful," and Massenet, a composer of famous cleverness, has treated this melody in a manner most effective, so that none of its charm is lost to hearing. Voiced as it is in the present arrangement, it is indubitably an effective bit of writing.

266 *Esclarmonde—Hymeneal Song*

OPERATIC

"Esclarmonde" is easily counted among Massenet's remarkable works. It is an opera, or a lyric drama, as some have titled it, that deals with a love affair, the heroine of which has the magic powers to have her lover transported nightly to an enchanted isle, where each night she visits him, but is not allowed to gaze at his features. The Hymeneal Song here presented is a specimen of voluptuous music that is highly realistic and convincing. Massenet has chosen a luscious theme, and this he lashes to a climax of emotion that is appalling in its intensity. It displays Massenet as an artist who employs most vivid colors on his tonal palette.

570 *Esclarmonde—L'Ile Magique*

OPERATIC

"L'Ile Magique" is a movement from Massenet's orchestral suite, made up of music taken from his opera, "Esclarmonde." The story deals with the love of Esclarmonde, daughter of the Emperor Phorcas, for a French knight, Roland, Comte de Blois. She has inherited magic powers from her father, and she employs these to lure Roland to a magic isle. Here he falls asleep, surrounded by gamboling spirits. He is awakened by a kiss from Esclarmonde, and the two fall into each other's arms.

The music of this incident is taken from the second act of the opera. It represents the mood of mystery and magic, and this is heightened by the brisk figures of the dance, which latter indicate the gambolings of the spirits summoned by Esclarmonde.

690 *Herodiade—Vision Fugitive* OPERATIC

Massenet's opera, "Herodiade," was composed upon invitation of Ricordi, the Milan music publisher. The invitation to write this work followed the success of the same composer's opera, "Roi de Lahore," and the text book furnished Massenet for "Herodiade" was by an Italian, Zanardini. It had been planned that the first presentation of the work was to take place at Milan, in La Scala, and the time set for it was the spring of 1881. But delays upset this plan and finally, in December of the same year, the work was heard for the first time at Brussels, it having been withdrawn from the direction of the Scala.

This air, "Vision Fugitive," occurs in the second act of the opera, and is sung by Herode. It is preceded by a recitative, and the text of the air begins: "Fleeting vision, forever pursue, thou mysterious angel that seizest my whole life, ah, 'tis thou whom I would see, my love, O my hope!"

The music is typically the writing of Massenet, French in curve and gesture. It is one of the most popular of excerpts from this composer's operas.

651 *Manon—Selections*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

When the Abbé Prévost wrote his story, "Histoire de Manon Lescaut et du Chevalier Des Grieux," he furnished material for a number of opera composers. It was selected as an opera text by Balfe, Auber, Massenet and Puccini. To the present generation of opera goers the only known versions are those of Massenet and Puccini, and of the two, the former is by far the more popular.

Massenet's opera "Manon" was first performed on the stage of the Paris Opera-Comique in 1884, with Heilbronn in the title rôles and it won an immediate success for it was given eighty-four times that year. England heard an English version of it a year later, at which time also it had its first American performance at the Academy of Music in New York with Minnie Hauk as Manon. Ten years later it entered the repertoire of the Metropolitan Opera House, where it still remains and where it has enlisted the services,

MASSENET—Continued

from time to time, of Sybil Sanderson, Melba, Geraldine Farrar and Frances Alda, Jean de Reszke, Ernest Van Dyck and Caruso.

By many this opera is considered the masterpiece of Massenet. It has, above all else, melody. Though at times its music may sound saccharine, yet there can be no doubt about its abundant fill of melody, as the present cleverly selected and brilliantly arranged roll of Selections will prove, for this includes the famous "Dream" aria, the impassioned tenor theme, which typifies the love between Des Grieux and Manon, and the course of this melodious selection affords the listener endless interest.

142 *Manon—Ballet du Roi*

OPERATIC

This ballet music from Massenet's opera, "Manon Lescaut," is an unusually attractive piece of composition. It is not at all in the manner of the ballet music of to-day, but it is quaintly old-fashioned. The various phases of the dance are delightfully mirrored in this music. The opening is a jaunty allegro, which leads to a more stately episode, and this, in turn, to an andante that is charming in its pastoral character. The mood veers again to an allegro theme which is particularly charming in its clear-cut outline, and in its mood of playfulness. Then, over a drone bass, there comes a slower incident that is almost Oriental in its exotic character, and the conclusion to this ballet music is sheerly delightful.

215 *Phedre—Overture*

ORCHESTRA

This is by far the best known of all of Massenet's overtures, and is probably considered the most classic composition that has come from his fertile pen, which is so successfully engaged in writing operas. This Overture is written to accompany Racine's drama, "Phedre." It begins with a stirring dramatic burst, almost brusque in utterance. Then comes a simple, plaintive melody, which is heard at great length. Again the brief dramatic opening theme interrupts, then the work assumes stirring brilliancy, and this, in turn, leads to the voicing of a very tender, beautiful theme, which is now heard at length. This material is developed ingeniously, and then this whole, impressive, melodious section is heard again in the recapitulation, it all ending with a brilliant coda.

985 *Scènes Pittoresques—Air de Ballet*

ORCHESTRA

The composer told Mr. Herbert F. Peyser, in an interview which took place less than two weeks before his death, that his

name was Julien Emile Frédéric, not Jules, the way it is so often printed. He always signed only the initial "J"—and preferred to be known that way—or simply as "Massenet."

The Suite for orchestra "Picturesque Scenes" was first performed at the Châtelet, Paris, March 22, 1874. The Air de Ballet, the second movement, begins with a 'cello solo—a staccato movement follows and the 'cello solo ends the movement.

848 *Scènes Pittoresques—Angelus* (Third Movement)

ORGAN

The pastoral effect is suggested by the opening measures of this "Angelus," in that it commences with a plaintive call, as though blown upon a shepherd's pipes. Against this, tolling from farthest distance, are heard the peal of the chimes. Then, also in the perspective, is sounded a chant, which is very effectively voiced, punctuated by references to the opening plaint and marked by the tolling of bells. It is a composition that is full of "atmosphere," which aids much in furthering the appeal of the melody of the chant.

As arranged in this roll the effect of the chimes is very fine.

987 *Scènes Pittoresques—Fête Bobême* (Fourth Movement)

ORCHESTRA

The last movement of the Suite is a feast of the "Bohemians"—the same tribe celebrated in Puccini's famous opera. This is a ballet movement which has all the ear-marks of a polonaise. In the middle of the movement there is a sort of trio—a solo dance, or one to be executed by a single pair of dancers.

✓ 830 *Thais—Meditation Religieuse* OPERATIC

The story of Massenet's opera, "Thais," deals with the conversion of the courtesan Thais by the monk Athanael. He is one of the Cenobites, a set of religious men who live in the desert of Thebes, and there comes to him in his sleep a vision of Thais acting before a huge crowd in the theatre of Alexandria. Knowing it to be a call, he departs for Alexandria to lead Thais from her sinful path. He journeys thither, meets her and attempts to convert her soul, but she first laughs at him; gradually he impresses her with the earnest-

ness of his mission and seeks her at her own palace. He preaches to her and shows her the folly of her life of vice. Finally he leaves her and spends the night in prayer on her doorstep. It is during this vigil that the present Meditation is played by the orchestra. As a piece of entr'acte music it is especially effective, and apart from its program value it shows Massenet quite at his best, for it is opulent with pulsating melody, of a fervently appealing nature.

✓ 990 *Thais—Duet. Act. III*
OPERATIC

Athanael seeks Thais in her house, upbraids her for her sinful life and preaches repentance and life everlasting. She is finally won, sets fire to her house and follows Athanael into the desert. Nearly overcome with fatigue and suffering they reach the oasis, and there Athanael entrusts Thais to the care of Albine and the sacred order of the White Ladies. Then he returns to his hut, but the image of Thais pursues him. He has fallen in love with her and nothing will serve to make him forget her. He seeks her in the garden of the monastery and declares his love, but Thais is dying and sees the vision of heaven opening to receive her.

This duet occurs in the third act, in the scene of the oasis. Thais and Athanael arrive, she footsore and exhausted. He fetches fruit for her and goes to the well for water; he bathes her hands and she refreshes herself with the fruit, and then they sing this ecstatic duet.

MATTEI, TITO

Tito Mattei (1841–1914) was born near Naples, May 24, 1841. He studied pianoforte with various teachers, including Thalberg, and at the early age of eleven became "Professore" at the Academy of St. Cecilia, at Rome. He made several concert tours, and then settled in London, becoming conductor at Her Majesty's Theatre. He composed several operas, much brilliant pianoforte music and a number of popular songs. He died in London, March 30, 1914.

317 *Non e ver ('Tis Not True)*
VOCAL

This composition is too well known to invite comment of any length. Among sentimental songs it has always occupied a promi-

nent position, as its melodious measures are never failing in their appeal. The tender quality of the beginning and the climax of the refrain are both so arranged as to appeal intensely to the hearers by reason of the contrast of one section to the other. Presented in an organ arrangement this song is heard to great advantage.

MATTHEWS, HENRY ALEXANDER

727 *Paean*

ORGAN

An organ composition of unusual brilliancy, beginning with a sturdy, commanding theme, which immediately enthralls the listener's attention. This is followed by a lyric melody of exalted sentiment which is developed at length, leaping impatiently into a fugue which, in turn, brings to repeated hearing the lyric theme. For a finale the brilliant opening incident is repeated and the music goes energetically to its close.

1004 *Cantilene in D*

ORGAN

A sighing 'cello melody, heard at the outset of this melodious composition, finely announces the mood of tender sentiment. This melody, which proves to be the main theme of the piece, is freely employed, first being voiced alone, then as a duet, and in its final presentation, near the close, it is even more eloquently and elaborately given out and followed immediately by a coda of much charm.

MAXSON, FREDERICK

855 *Romance in C*

ORGAN

Originally composed for the pipe-organ, its composer an organist of note, this Nocturne-like Romance proves to be a graceful, effec-

tive bit of writing for this instrument. Both in form and in character it is simple, its chief melody an appealing, tender theme being winningly set forth, so that the sentiment of this music is fully stated and is unfailing in its effect.

MCKEE, FRANK W.

683 *Cecile Waltz* ORCHESTRA

Few hesitation waltzes have reached the same goal of popular success enjoyed by the present "Cecile" waltz. It has been danced to and has been played in almost every ball-room and salon where graceful music is demanded. Hence its vogue has grown to enormous proportions.

At the beginning there is an interesting, sentimental episode of introduction, in which the main theme is employed to clever advantage. Then the waltz begins, starting with this theme, voiced in a manner which immediately stamps its melody upon the memories of its listeners and creates a craving for many repetitions. Then comes a second theme, more brilliant and dashing, this in fine contrast to the initial melody; then comes a third incident, no less attractive than the opening theme of the waltz, which latter lovely theme is now repeated. There is a brief and novel coda appended, which finally concludes this charming composition.

MEACHAM, F. W.

283 *American Patrol* ORCHESTRA

Cleverly and effectively made is this American Patrol. It begins with a distant rumble of the drums and immediately the principal

theme is voiced, a clear-cut, stirring melody. This increases in power as the music draws nearer, and just as the climax is reached patriotic "Red, White and Blue" is brilliantly sounded, followed immediately by "Dixie." Then, with another drum episode, the music recedes in the distance and finally dies away. For an unexpected and stirring coda "Yankee Doodle" is introduced and concludes this composition with utmost brilliancy.

MEALE, J. A.

J. A. Meale is an English organist, who is well known as a recitalist and composer.

1070 *Magic Harp* PIANO

This piece naturally makes a good deal of the harp effects possible on the Aeolian Pipe-Organ. Opening with a cadenza for harp alone, a flowing melody—in the 'cello register—soon develops, accompanied by soft arpeggios almost like an "Aeolian Harp." A middle section brings sustained chords for the string stops with an obligato flute melody. The final section is a repetition of the first.

MENDELSSOHN-BARTHOLDY, FELIX

Mendelssohn-Bartholdy—full given name, Jacob Ludwig Felix Mendelssohn-Bartholdy—(1809–1847) is a composer who holds the public affection in undisputed sway by his music. He commanded endless resources of melody and was lavish with it. In addition he was by nature of extreme refinement, and was a man of liberal education. His life was happily free from great cares and recognition was not withheld him during his life. The vogue of his music has scarcely abated.

256 *Athalie, Op. 74—War March of the Priests* ORCHESTRA

The music for Racine's drama, "Athalie," was composed by Mendelssohn at the request of the King of Prussia, who had, at that time, just appointed Mendelssohn general music director. The whole set of incidental music to "Athalie" consisted of six vocal

pieces, the overture and the March—the latter number being here reproduced on the present roll. It is a march of classic breadth, with noble themes and effective treatment of them. The whole character of this rousing March is truly Mendelssohnian, alive with freely flowing melody placed in an effective setting.

613 *Calm Sea and Prosperous Voyage—Overture*

ORCHESTRA

This Overture was inspired by two distinct poems by Goethe, called, respectively, "Meeres Stille" (which may be translated as "Becalmed at Sea" or by "Calm Sea") and "Glückliche Fahrt"—meaning "Prosperous Voyage" or "Happy Voyage." It was composed by Mendelssohn when he was a lad of nineteen, and his sister Fanny told, in later years, that her brother had not really intended that this work should be played as an Overture with a slow introduction but rather as two distinct tone poems.

Five years after Mendelssohn had composed this music he re-wrote it. And there is an interesting little story in connection with this, for it appears that in the interval he had occasion to take the sea trip to London and was so sick that, as he expressed it, he fell to "bitterly hating England and especially my 'Calm Sea' overture." There is also a comment on the rewritten version of the overture, the composer having said after his labors, that it was now "about thirty times better than it was before."

A single quotation from each of the poems will serve better than an attempt at analysis of this music. "Calm Sea" begins:

"Deep silence o'er the water reigns,
Motionless the ocean sleeps."

And from "Prosperous Voyage" there may be culled:

"The mists are scattering,
The heavens are bright,
And Aeolus looses
The burdensome chain.
A breeze has sprung up,
The sailors are stirring,
Be quick now, be quick!"

525 *Concerto for Violin, Op. 64*

Second Movement: Andante

VIOLIN

Mendelssohn wrote but a single concerto for the violin, if one excepts some youthful essays for this instrument. But for this

single composition of its kind he achieved tremendous popularity. A few years ago it was the chosen vehicle for soloists, great and small, and so often was it played that its popularity began to wane, and it passed from out of the limelight of concert performances for a while. That it will return to its former prestige there can be no doubt, for it is a work of extraordinary melodious beauty.

Mendelssohn was about six years in composing this concerto, counting from the time when he first mentioned it to Ferdinand David, a famous violinist for whom Mendelssohn wrote it, and who first played it in public. David was of valuable assistance to Mendelssohn, aiding him by suggestions and advice, for while the composer had studied the violin he was not proficient in playing it. It was first mentioned by Mendelssohn in 1838, and was completed in 1844. David played it first at a Gewandhaus concert, in Leipzig, March 13, 1845.

The second movement, Andante, is here presented, and it is by far the most popular movement of the three. Its very simplicity makes immediate appeal, and the melodies employed—particularly the main melody—are of appealing beauty. The movement begins with a few bars of introduction, then the solo instrument chants a long breathed melody that is charged with sentiment. A second subject introduces contrast, and after this section the initial theme and mood return.

924 *Cornelius March*

ORCHESTRA

This March, originally written for orchestra, was composed to mark a fête given to the painter Cornelius at Dresden in April, 1841. It boasts an impressive opening section, and from the first moment this music suggests the mood of festivities. There are two trios, both in contrast to the opening character of the opening episode, and both graceful in melodic outline. The initial section is also heard again and the effect of the whole is that of a pleasing bit of writing.

498 *Elijah—If with all your hearts*

VOCAL

Mendelssohn's oratorio, "Elijah," is not only the most popular composition of its kind by this musician, but it is also in the front rank of oratorios. A few dates may suffice to fix its chronological position in the minds of readers: it was first considered as early as 1837, but was not definitely worked upon until about three years later, when Mendelssohn was shaping the text to meet his artistic

ends. In May, 1846, the greater part of the work was completed, and in the hands of the English translator. About that time—at the completion of the first part of the work—Mendelssohn refers to the composition as follows: "I am jumping about my room for joy. If it only turns out half as good as I fancy it is, how pleased I shall be!" By July of 1846 the work was complete and sent to Mr. Bartholomew for translation, and its first performance occurred in Birmingham, at the festival, August 26, 1846.

"Elijah" was most enthusiastically received from the start, and its success seemed assured, but Mendelssohn appeared dissatisfied with details of it and rewrote and changed many numbers. About one year after its first performance it was finally corrected and was published. In April, 1847, it had its first London performance, when it was heard by Her Majesty and Prince Albert, the latter sending Mendelssohn a eulogistic message concerning the work.

The text of "Elijah" is compiled largely from the First Book of Kings. It opens with Elijah's prophecy of drought, succeeded by the overture, which mirrors the somber distress that is to follow in the wake of this prophecy. Then is heard the chorus, "Help, Lord!" followed by the duet with chorus, "Lord, bow Thine ear." The tenor voice, Obadiah, now enters upon the recitative, "Ye people, rend your hearts and not your garments," and then the same voice sings the tender and appealing air, the music of which is contained on this roll, and the text of which is as follows:

"If with all your heart ye truly seek Me, ye shall ever surely find Me. Thus saith our God.

"Oh, that I knew where I might find Him, that I might even come before His presence."

506 *Elijah—Hear ye, Israel* VOCAL

This is the brilliant soprano air that begins the second part of this oratorio. Its text reads:

"Hear ye, Israel; hear what the Lord speaketh: Oh, hadst thou heeded my commandments!

"Who hath believed our report; to whom is the arm of the Lord revealed?"

Then there comes a recitative:

"Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants; thus saith the Lord!"

Then the music quickens and the air resumes with these words:

"I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgetteth the Lord, thy Maker, who has

stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

The note of warning is sounded in the opening part of this air, which is a slow melody of much beauty. After the recitative the pace quickens and the part, "I, I am He that comforteth," is impetuous. This solo leads directly to the chorus, "Be not afraid," which is to be found on Roll 502.

502 *Elijah—Be not afraid* VOCAL

This great chorus follows directly after the solo, "Hear ye, Israel" (to be found on Roll 506). It is a chorus of tremendous sweep, noble in its outline and full of inspired expression. The text for the opening part of this chorus runs:

"Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God saith unto thee, 'Be not afraid!'"

The voices cease for nearly two bars, and after this there begins a vocal fugue, to the words:

"Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee."

At the close of this the opening part, "Be not afraid!" is given out again and is finally heard as a majestic chorale.

484 *Elijah—O, rest in the Lord* VOCAL

The Angel, appearing to Elijah, summons him: "Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God." At this Elijah pleads: "O Lord, I have labored in vain; yea, I have spent my strength for naught. . . . O Lord, why hast Thou made them err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!" In response to this come the Angel's comforting words, sung to music of surpassing beauty—the music of this air being contained on this roll:

"O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers."

This air has been described as "breathing the very spirit of heavenly peace and consolation."

599 *Overture, Fingal's Cave, Op. 26* ORCHESTRA

This Overture is considered one of the finest bits of descriptive music extant, and its history is most interesting. When Mendels-

MENDELSSOHN—Continued

sohn was a lad of twenty he and a friend visited Scotland, and made a trip to the little island Staffa, one of the Hebrides group of islands. Staffa has a sea cave, called Fingal's Cave, which Mendelssohn has made famous by his musical description. He and his friend explored it in boats, for the floor of the cavern is the Atlantic Ocean, and Mendelssohn was immediately inspired, the main theme of this Overture springing to his mind. That evening he paid a visit to a Scotch family, and as it was the Sabbath there could be no thought of music making, but Mendelssohn, by some feat of diplomacy, had the piano opened for an instant so that he and his friend could really hear the theme that had sprung to the composer's mind when he visited this cave.

Mendelssohn wrote enthusiastically to his family about this Overture, which was not finished until December 16, 1830, at Rome. Under the title of "Overture to the Isles of Fingal," the work was first performed at the London Philharmonic concert on May 14, 1832. The English critics were divided in their opinions as to the value of this music, but despite this caviling, the public made this work one of its favorites, and such a great master of descriptive music as Richard Wagner declared that it was "one of the most beautiful pieces of music we possess."

This Overture is conventional in its form, but of far greater value than an analysis of its structure is the appreciation of the beauty of this music, its fine melodies, its tonal picture of rolling, roaring sea, and its suggestion of the cry of the wind over the water. It is one of the greatest of fine overtures.

962 *Hear My Prayer—O for the Wings
of a Dove*

VOCAL

The words of the motet, "Hear My Prayer," were written by William Bartholomew, the English translator of the text of the Mendelssohn works. Originally it was written for voice with organ accompaniment, but later was scored for orchestra. The present episode, "O for the Wings of a Dove," is written for solo and chorus, and is an exquisite setting of the text, which in its present arrangement for the organ is heard to its fullest advantage.

436 *I Would That My Love*

VOCAL

The text underlying this beloved vocal duet by Mendelssohn is by Heinrich Heine. Its poetic contents afforded Mendelssohn splendid opportunities and doubtless extended to him great inspira-

tion—if the music of this song be an index. Heine's poem, translated into English, begins:

"I would that my love could silently flow in a single word,
I'd give it the merry breezes, they'd waft it away in sport.
To thee on their wings, my fairest, that soulfelt word they would
bear,
Shouldst hear it every moment, and hear it everywhere."

The beauty of Mendelssohn's music, the rushing accompaniment and the turn of the melody above it—truly Mendelssohnian in its sentimental loveliness—these points have always appealed to the ears of music lovers, and even now none of their fascinations have departed.

234 *March Movement, from Capriccio, in B Minor,* *Op. 22*

Arranged by I. V. Flagler

PIANO

Here is reproduced an arrangement of the March Movement from Mendelssohn's *Capriccio Brilliant*, for pianoforte and orchestra. That it is a charming, melodious work need not be reiterated, for nearly all of Mendelssohn's writings are melodious in the highest degree. Here is a clear-cut, finely found march theme imposingly voiced, so that its various phases of beauty may be obvious. Then comes a second part that is more sentimental in its message, and after it the opening portion of the March is repeated with even increased effectiveness.

120 *Midsummer-Night's Dream—Overture*

ORCHESTRA

Mendelssohn's incidental music to Shakespeare's comedy, "A Midsummer-Night's Dream," consists of the Overture and twelve other numbers. The Overture was composed when Mendelssohn was a lad of seventeen—a feat that for expression of graceful and delicate musical feeling has scarcely ever been equaled. The remaining numbers were all written much later—completed in 1843, having been composed at the request of the King of Prussia. In October, 1843, there was a private performance of "A Midsummer-Night's Dream" at the New Palace at Potsdam, and on this occasion Mendelssohn's incidental music was first brought into play. A public performance of the work followed a few days later, at Berlin, and since then this charming music has been famous.

It taxes the listener's credulity to the utmost when, after hearing this masterly bit of fairy music, he is told that it was composed by a lad of seventeen. The history of music is amply crowded with instances of early signs of composing genius, but this Overture eclipses all other instances. Sir George Grove has enthusiastically said of it: "The Overture is surely the greatest marvel of early maturity that the world has ever seen in music, probably in any art." This work is so marvelously conceived, with such an astounding display of sensitive fitness of the subject and such a hearty appreciation of musicianly beauty, that it is but a musical commentary upon Shakespeare's comedy, for which it was written. The fairy revels, the love music, the dance of the clowns, and the braying of the "translated" Bully Bottom—all these incidents are here portrayed so happily, the whole work being one of sheerest musical delight.

252 *Midsummer-Night's Dream—Scherzo*

ORCHESTRA

This dainty Scherzo is one of the set of incidental numbers to Shakespeare's comedy, written fifteen years after the famous *Midsummer-Night's Dream* Overture was composed. These later incidental numbers were composed at the request of the King of Prussia for a private performance of the Shakespeare play, with music, and this Scherzo was designed to connect the first and second acts. Its pretty music foreshadows the opening scene of the second act, when Puck encounters a Fairy and questions her. It is another instance where the composer has translated the atmosphere of the scene successfully into music.

86 *Midsummer-Night's Dream—Nocturne*

ORCHESTRA

The Nocturne is that part of the incidental music written by Mendelssohn to Shakespeare's "*Midsummer-Night's Dream*" which is played at the close of the third act. This act concludes, leaving Demetrius, Hermia, Lysander and Helena asleep, and the composer has voiced his most lulling mood in this music. Mendelssohn had the genius for exquisitely dainty melody, and scarcely at any other point in this incidental music has he so skilfully applied his powers to the opportunity.

512 *Midsummer-Night's Dream—Wedding March*

ORCHESTRA

The Wedding March is by far the most popular of all the numbers composed to Shakespeare's comedy. It is also the most popu-

lar of all of Mendelssohn's writings and stands easily among the most generally favored compositions that have been written. The Wedding March occurs as the entr'acte music between the fourth and fifth acts of the Shakespeare comedy. There are some opening trumpet calls and then the main theme is heard in all its brilliancy. Then is heard a contrasting melody, and these incidents are repeated several times. The trio of the march is very pretty, and the concluding coda is very brilliant. In fact, the whole March is stamped by brilliancy and by swing of movement.

314 *On Wings of Song*

VOCAL

Though originally a song, this composition is frequently heard in an instrumental version. It is a beautifully tuneful bit of writing, one in which the melody is full of tenderness and sentiment—qualities that doubtless have helped make this one of the most adored of Mendelssohn's works. The composer has caught the spirit of the words so completely that it proves this composition to be another one of Mendelssohn's happy inspirations. A verse is affixed to give the reader some idea of the sentiment of the poem:

“On the wings of Music roaming
With thee, my Sister, I glide,
Where the gay flowers are blooming
On the banks by the Ganges' tide.
Oh, there in a garden of roses,
While moonbeams calmly shine,
The lotus flower uncloses
Her eyes to gaze on thine.
There, reclining with thee, while night gleams,
Under the spreading palms;
We woo the power of bright dreams
To shed their heav'nly charms.”

670 *Overture for Military Band, Op. 24*

MILITARY BAND

This Overture is sometimes designated as the “*Harmonie Musik*,” which is to signify that it was written for the wind band alone; it is also referred to as the Overture for Military Band. The introduction to the work is rather a placid one, its theme being typically Mendelssohnian in its charming outline of melody. Then the Overture proper begins with a spirited theme, and the mood becomes joyous. This spirit of happiness continues at length, and the statement of themes and the development of them is the usual

and formal one. At the recapitulation episode the first happy theme is proudly voiced, and when it is at the apex of its climax it assumes a dramatic, almost a defiant tinge. The closing section is jubilant.

992 *Rondo Capriccioso, Op. 14*

PIANO

This is one of the most familiar among Mendelssohn's piano compositions and it has boasted a lasting popularity, doubtless due to its undying tunefulness and its fine bursts of spirit. The composition begins with an introduction that may remind the listener of the style of some of this composer's "Songs Without Words." It is an expressive and most effective melody. Then comes the composition proper, the Rondo, with its fairy-like tonal figures and its sprightliness—for which composing qualities Mendelssohn was famous. This episode leads to another incident in which a broad melody holds the ear captive. The sprightly music returns, the material announced is cleverly treated and the ending is brilliant.

940 *Ruy Blas—Overture*

ORCHESTRA

Victor Hugo's play, "Ruy Blas," was translated into German, and for this version Mendelssohn was asked to write some incidental music, this Overture and a chorus for soprano voices and orchestra. This music was conceived and written between a Tuesday evening and the following Friday morning and the difficulties were increased by the fact that Mendelssohn had an aversion to the play. The work was written to please some musicians who wished the work played at a Pension Fund concert in Leipzig. Later the composer brought the manuscript to London and tried it at a Philharmonic rehearsal, but it was not heard in public in that city until some later time, and the score itself was not published until after Mendelssohn's death. It is an exceptionally brilliant writing, and it has enjoyed great popularity.

518 *St. Paul—Jerusalem, Thou that killest the Prophets*

VOCAL

"St. Paul" was the first of Mendelssohn's three oratorios, and it was completed when its composer was a young man of twenty-six. There was a fourth oratorio, "Christus," which was to have been the third in the series, with "St. Paul" and "Elijah;" but "Christ-

us" was never finished, death overtaking the composer before his work was done.

"St. Paul" deals with the persecution of the Christian Church in Jerusalem. Stephen is accused of blasphemy by the incensed multitude, is brought before judges, is condemned and stoned to his death. Saul, a witness to this martyrdom, resolves to carry on this persecution of the Christian Church, and journeys toward Damascus. On the way he is stricken with blindness by a sudden light and a voice from heaven commands him to proclaim the glory of God to the people. He is led to Damascus and, after praying, has sight restored to him by Ananias. Saul is converted, is baptized and preaches in the synagogues. So much of the narrative is consumed in the first part of Mendelssohn's oratorio.

The second part of this work deals principally with Saul, who now has taken the name of Paul. Paul and Barnabas are sent as ambassadors to spread Christianity. Paul cures a cripple, and the Gentiles, in admiration of this godlike act, bestow on Paul and Barnabas the titles of Jupiter and Mercurius. This homage is refused, and Paul continues to preach the belief of the one living God. This arouses the fury of the mob, who are ready to stone Paul, but the Lord saves him from persecution. Then Paul tells the elders of Ephesus that he is bound in spirit to go into Jerusalem, and that they will see him no more. They implore and pray, but Paul is determined, and the elders accompany him to the ship. They find comfort in having become God's children.

The text of this excerpt is taken from Matthew, and reads: "Jerusalem, Jerusalem, thou that killest the Prophets, thou that stonest them which are sent unto thee; how often would I have gathered unto Me thy children, and ye would not!"

520 *St. Paul—Be thou faithful*

VOCAL

This appealing tenor aria occurs well toward the close of the oratorio. It follows soon after the chorus of Jews and Gentiles, when they rage against Paul and demand that he be stoned. Directly after this episode there is heard the soprano recitative, which narrates: "And they all persecuted Paul on his way; but the Lord stood with him and strengthened him, that by him the word might be fully known, and that all the Gentiles might hear."

Upon the conclusion of this the tenor sings: "Be thou faithful unto death, and I will give thee a crown of life." Be not afraid, My help is nigh." This is a familiar aria, but its melodic loveliness is not diminished with repeated hearings.

492 *St. Paul—But the Lord is mindful*

VOCAL

This arioso occurs just before Saul's conversion. It follows a recitative which tells of Saul's determination in his acts of persecution: "And he journeyed with companions toward Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, into Jerusalem."

After this narrative the contralto voice sings this arioso: "But the Lord is mindful of His own, He remembers His children. Bow down before Him, ye mighty, for the Lord is near us." It is based upon a theme of great and reassuring beauty, and is truly Mendelssohnian in its grace and sweep.

516 *St. Paul—How lovely are the messengers*

VOCAL

After Paul and Barnabas have been appointed ambassadors in the name of Christ, the chorus sings: "How lovely are the messengers that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings."

This chorus begins by the contralto voices intoning the theme; soon the other voices of the quartet enter and this chorus becomes one of great melodic beauty—probably the most attractive chorus in the entire oratorio.

192 *Sonata in F Minor, Op. 65, No. 1*

Allegro Moderato e serioso (First Movement)

ORGAN

With this movement begins the first of Mendelssohn's Organ Sonatas of this opus number, and from the opening to the close of this work there is threaded the vein of lament. At the beginning of this movement the mood is almost that of a dirge—it summons up a picture of the light-hearted composer, Mendelssohn, voicing deep and sincere grief through the medium of his beloved music. Later in this movement the mood grows a bit lighter and more cheerful, but—as though the strain of the dirge be intended for use as a refrain—there are constant interruptions and back references to the somber sentiment of the work. The succeeding three movements may be found on Roll 194.

194 *Sonata in F Minor, Op. 65, No. 1*

Adagio—Andante—Recitativo—Allegro assai vivace (Second, Third and Fourth Movements)

ORGAN

Continuing from Roll 192 this Sonata proceeds with the second movement, the Adagio. In this incident there is voiced a vein of great hopefulness. The Adagio theme is a melody of exquisite and chaste loveliness. Then comes the Andante, in which the mood veers to that of somberness and defiance again, and this gradually resolves itself into an Allegro of forceful and impulsive energy in which the principal theme is voiced almost shrilly. With this exuberant theme the composer seems to proclaim happiness achieved, but there is still in the groveling basses a hint of sorrow and depression. It is, as a whole Sonata, a work of impressive and somber beauty.

42 *Sonata in C Minor, Op. 65, No. 2*

Grave—Adagio—Allegro Maestoso—Allegro, Fugue

ORGAN

Mendelssohn was particularly happy when playing the organ, and, according to all accounts, he played it with consummate skill. Schumann once commented upon Mendelssohn's organ playing with the eulogy: "How thoroughly he knows how to treat Bach's royal instrument!" So it is not strange that Mendelssohn's composition for this favorite instrument should be remarkably noteworthy. This, the second of his organ sonatas, is a very beautiful example. Its beginning is decidedly impressive, as is the succeeding slow theme lovely. Then follows an appealing, lamenting Adagio, which mood is soon offset by the happy Allegro, followed brusquely by a bold Fugue that closes the composition.

371 *Songs Without Words, Op. 19—No. 3, Jäger-
lied (Hunting Song), No. 4, Confidence*

PIANO

Two of the most famous of Mendelssohn's "Songs Without Words" are here artistically grouped. The first of this set is the "Hunting Song," one of the earliest of Mendelssohn's writings in this particular genre. Its title is obviously suggested by the character of the spirited music, for after a preliminary fanfare the winding of the hunting horn is clearly stated. There is no cessation to this merry, bustling mood, and at the close the sound of the hunters dies away in the perspective.

In the next song, sentimentally called "Confidence," there is voiced quite the opposite mood. The whole writing is but a page, and a part of this is consumed with introduction and coda, both identical in mood and melody. The middle action is based on a beautiful melody, typically Mendelssohnian in its pleading quality, and culminating in a climax of some dramatic importance.

640 *Songs Without Words*
No. 9—Consolation—No. 15—The Poet's Harp

PIANO

As is well known, Mendelssohn did not prefix titles to many of his "Songs Without Words," but most of these descriptive names were added later and were chosen to heighten the sentimental interest in the music, as well as furnish some clue as to the likely meaning of the music. In both of the present instances the titles are aptly chosen. The first of these compositions voices the spirit of Consolation admirably. Its broad, simple melody, tender and appealing, is unfailing in its soothing charm. The second composition is based upon a typically Mendelssohnian lyric theme, and the melody is constantly surrounded by sweeping harp figures of accompaniment.

878 *Songs Without Words—Nos. 18 and 20*

PIANO

A most graceful duet is the first one of these two "Songs Without Words," and in addition to that it is also one of the loveliest of these salon compositions. The two voices here are distinctly outlined, and the ear follows them easily, realizing with every bar the grace of the music.

The second one of the Songs on this roll shows the composer in one of his exultant lyric moods. The principal theme soars aloft, impetuously carried on. So it mounts a climax, and then lapses into the more serene mood in which it ends.

312 *Songs Without Words—No. 30, Spring Song*

PIANO

Of all of Mendelssohn's "Songs Without Words," this "Spring Song" has the most admirers. Its happy lilt and its delightful flow of melody convey to the listener the mood that its composer intended—the one he designated in his title. Mendelssohn was a supreme melodist and here he has loosed an irresistible stream of delight and charm that carry the listener approvingly with them.

876 *Songs Without Words—No. 34, Spinning Song*

PIANO

With the whirring of the spinning-wheel this song begins, and after this program idea has been fully established in the mind of the listener the composer proceeds to unfold his delightful melody, still managing, however, to keep the scheme of the spinning wheel heard, although he relegates it to the background. The flow of the melody is gracefully placid, this mood being only partially interrupted at times by brief moments of temperamental contrast which heighten rather than mar the loveliness of the tonal picture. For the conclusion there is again the idea of the whirring wheel, and its sound disappears in highest treble, followed by two chords which seem to conclude the story definitely.

824 *Suleika, Op. 57, No. 3*

VOCAL

Mendelssohn wrote two settings of "Suleika," the present one dating from 1837. In the present instance the poem by Goethe finds most sympathetic musical treatment in the hands of the musician. There are three verses—the first two being identical in melody and form, and the final one differing slightly and boasting a sustained climax that is finely planned.

This music is another example of Mendelssohn's lyric style. It is graceful in its sweep, and the melody is tender in character, and while the beauties of theme are effective in themselves, they are considerably heightened by the restless accompaniment which underlies it all, and which forms an admirable background.

II *Symphony No. 4 in A (Italian)**Allegro vivace (First Movement)*

ORCHESTRA

In 1830 Mendelssohn took a trip into Italy, and it was during this period that his Fourth Symphony was conceived. Hence the name "Italian," which is further carried out by the fact that its finale is a symphonic version of the saltarello dance, inspired by witnessing a Roman carnival.

But the Symphony was not concluded under Italy's sunny skies. In 1832 the London Philharmonic Society invited Mendelssohn to compose some works for them, and a year later he visited London—"that smoky nest," as he called it—and informed the society that the Symphony was ready for them. This was the "Italian" Symphony, and its first performance occurred under his baton at the Philharmonic Society concert in 1833. It made a great impression

upon the audience, but then seems to have disappeared from hearing so far as other cities are concerned, and the work was not published until after the composer's death.

A great deal has been written about this work, but Sir George Grove—a Mendelssohn enthusiast—says: "The music itself is better than any commentary. Let that be marked, learned and inwardly digested." The opening of this movement flashes with happiness and with graceful melody, and the whole section is full of beauties.

15 *Symphony No. 4 in A (Italian)*

Andante con moto (Second Movement)

ORCHESTRA

The second movement here presented is in the Key of D minor, and is sometimes known as the "Pilgrim's March." The theme is declared by some to be that of a processional hymn, and it is further hinted that because of this movement the whole Symphony took the name of "Italian." This statement is contradicted by a remark made by Moscheles, the composer's intimate friend, which is to the effect that "Mendelssohn had in his mind as the source of this second movement an old Bohemian folk song."

The opening section of this movement has been compared to a "loud call to prayer or meditation, like the cry of the Muezzin from the minaret." Then comes a lovable, song-like theme, the mood becoming gayer with the entrance of a second melody. The two moods then relieve each other to the end of the movement.

67 *Symphony No. 4 in A (Italian)*

Con moto moderato (Third Movement)

ORCHESTRA

Instead of the usual scherzo this movement is a waltz, dainty and almost Mozartean in character. The suggestion has been made that this particular movement was at one time a part of another composition, said to have been an earlier scheme of Mendelssohn. Whether this be true or not, the fact remains that in its present position this movement is most happily placed. The opening theme is most lovable in its delicate charm, full of movement and grace. The trio is also based upon a tender, almost ethereal scheme. The customary repetition occurs and the effect of the whole movement is that of infinite grace.

129 *Symphony No. 4 in A (Italian)**Saltarello (Fourth Movement)*

ORCHESTRA

This is the fourth, the concluding movement of Mendelssohn's famous Symphony, the "Italian"—the preceding movements being issued in rolls 11, 15 and 67. The name is not fictitious, but was bestowed upon the composition by its author.

While in Rome, Mendelssohn participated in a carnival, where he doubtless saw and heard the Saltarello danced. It is a popular Roman dance, danced by two persons, usually a man and a woman. She holds up her apron and uses it in her various poses. The participants move about in a circle, while the music grows gradually quicker.

Mendelssohn employs three themes to express this dance, and the final one is the most spirited, suggesting in its wild surge the mood of a tarantella. It is a brilliant and effective symphony movement.

MERKEL, GUSTAV

M *Gustav (Adolf) Merkel (1827–1885) was a Saxon by birth, his native town being Oberoderwitz, where he was born November 12, 1827. He studied organ playing with Johann Schneider and was a pupil in counterpoint under Julius Otto; he was also aided in his studies by Schumann and Reissiger. He occupied various posts as organist in Dresden, and died in that city October 30, 1885. His list of compositions embraces works for organ, piano and voice, but of these his writings for the organ are considered the most valuable.*

744 *Adagio in E, Op. 35*

ORGAN

The principal melody and mood of this composition are of devotional character. In this spirit the present Adagio opens, and it is followed by a second episode of peaceful charm. The contrast appears in a third incident, which is dramatically impressive. Then the mood modulates and pastoral peace once more settles upon the tonal scene. Here again the principal melody is heard, but it is embroidered by a graceful figure of ornament. This leads to the ending, which in mood is very tender.

982 *Christmas Pastoral* ORGAN

A reverent mood pervades this music. With especial clearness is this voiced in the opening section, where placid melody reigns. In the following episode, however, the composer seeks contrast and achieves a climax that is impressive and approaches the dramatic. After this the initial, calm mood returns once more, and the closing bars are appealingly tender.

MESSAGER, ANDRÉ

André-Charles-Prosper Messenger (1855—) is a native of France, having been born at Montluçon. He studied music in Paris, was a pupil first of the Niedermeyer School and later of Saint-Saëns. He served as organist at St. Sulpice and then became leader of the orchestra at Brussels. In 1898 he was appointed by Carré as conductor of the Paris Opéra-Comique. Then he went to London, where he was appointed artistic director of opera at Covent Garden. This post he has recently resigned to fill the position of one of the directors of the Paris Grand Opera. As a composer he has been prominently before the public through his comic operas, his operettas and ballets, amounting in number to about twenty.

536 *Véronique—Dance* OPERATIC

This is an excerpt from Messenger's admired operetta, "Véronique." It is an incident of dance, and its music is based upon a very graceful theme. There are here no pretensions at anything save tuneful grace. It is light, brilliant music, and its principal attraction is its naive charm.

534 *Véronique—Swing Song* OPERATIC

"Véronique" is one of Messenger's operettas, and is the work by which the composer has become best known in this country. He attended its first performance in New York in 1905, and conducted the work then. "Véronique" is a charming work. Its music is of the lighter, pleasing sort, but it is not banal, and its melodies are easily remembered. The present roll contains the well-known "Swing Song," the lilting rhythm of which is fascinating.

METRA, OLIVIER

257 *La Serenata, Valse Espagnole* ORCHESTRA

This tuneful waltz is quite well known, and it is much admired by those who prefer its rather old-fashioned, simple beauty to much of the bombast of more modern music. There is quite a long introduction here which suggests the feeling of mystery and hints at a moonlit scene. Then begin the measures of the waltz proper, which, the title tells us, is a serenade. This is a charming and graceful theme and makes ready appeal. There is another very important part in which the conventional waltz form is abandoned and the rhythm suggests somewhat the polonaise instead. Then a return to the pretty initial melody, and gently the music dies away, brought to a lull by some concluding chords.

MEYERBEER, GIACOMO

Giacomo Meyerbeer—real name Jacob Liebmann Beer—(1791–1864) was a dramatic composer who ruled the destiny of French grand opera during his palmy days. His fame to-day is not nearly so great as it was, still his name has by no means disappeared from the operatic boards.

1120 *L'Africaine—Chorus of Priests* OPERATIC

Owing to the awkwardness in English of feminine terminations, it is impossible to translate the title of Meyerbeer's greatest—tho' not most popular—opera. If it could be translated it would be "The Africaness."

"L'Africaine" was produced after the composer's death, on April 28, 1865, at the Academy of Music in Paris. The composer began the opera in 1838, and was still retouching it when death took him in 1864. The text is by the famous Scribe, and is semi-historical—and like all of Meyerbeer's operas bristles with absurdities. For instance, as produced at the Metropolitan Opera House in 1895, the following took place. Scene on board ship off the coast

MEYERBEER—Continued

of Madagascar. In the distance a Hindoo temple (on shore) and—enter a band of North American Indian (pirates?) carrying tomahawks and playing on cornets and trombones. The plot is somewhat mixed—as might be imagined from the above. At the end the heroine commits suicide by sitting under a tree which is a deadly poison to those who come near it. The chorus, which enters at the end, seems to be immune, however.

This “chorus of priests” occurs early in the first act. During the orchestral introduction the members of the council enter gravely. Don Alvar, the head inquisitor, with eight bishops, enters at the head. Don Pedro seats himself as president.

“God, whom all the world reveres,
Turn our souls to peace.
God, let all thy holy light
Illumine us for aye.”

The music of “L’Africaine” is much better than the text. Some one characterized Meyerbeer as three-fourths charlatan, one-fourth genius. While that is undoubtedly true of his work as a whole, the proportions should be reversed when referring to “L’Africaine.”

551 *Dinorah—Shadow Dance*

OPERATIC

Meyerbeer’s neglected opera, “Dinorah,” was first produced in Paris, at the Opera Comique in 1859. Its original title was “Le Pardon de Ploermel,” and the date of its premiere was April 4. Under the composer’s own direction it was given that same year, July 26, at Covent Garden, London, sung in French. Still later, the same year, it was sung in English at the Drury Lane Theatre.

According to the libretto, Dinorah, the heroine of the opera, becomes demented, following the desertion of her lover. She wanders about the country, accompanied by a goat, and on one occasion, catching sight of her shadow, cast by the moon, she dances and sings to it, her song beginning, “Light flitting shadow that haunts my way.” This aria is a favorite vehicle for high and florid sopranos, and the present arrangement is an effective transcription of this ornate music.

942 *Fackeltanz, No. 1, in B-flat*

ORCHESTRA

The Fackeltanz dates from the time of medieval tournaments. It is a torchlight procession, a Marche aux flambeaux, and was used

on the occasion of the marriage of members of the royal family. It was usually celebrated in a large hall or in the court, and the procession marched around, various ceremonies accompanying its progress. Generally the music composed for such occasions was written for a military band. Its form is that of a Polonaise, beginning and ending with a brilliant episode and contrasted, in the middle, by a sentimental trio. Meyerbeer composed no less than four of these marches.

The present Fackeltanz is a fine example of this class of writing, and it mirrors a vivid picture of pomp and pageantry. Its beginning is typically Meyerbeerian in its imposing theme, and this mood continues until the lyric melody of the trio is voiced. A repetition of the beginning, a sturdy bass melody and a rousing coda are heard, the latter bringing the march to a brilliant conclusion.

863 *Les Huguenots—Selections*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

"Les Huguenots" is by far the best known and most frequently produced opera by the clever composer Meyerbeer who at one time was the greatest operatic force of Europe—a king and dictator among composers. Gradually the pomp and circumstance of his operas have paled, but large opera-houses revive "Les Huguenots" and "Le Prophete" from time to time, employing star casts to stimulate public interest in these writings. And yet, there are moments in the fourth act of "Les Huguenots" that will live so long as opera thrives, for Meyerbeer was a genius at the trick of achieving musical dramatic climaxes.

The text of "Les Huguenots" was written by Scribe and Deschamps, and the opera had its world premiere in Paris, at the Opéra, in 1836; six years later London heard it first, sung by a German troupe. But it has gone all over the world—mostly with its fifth act entirely omitted, for the work is of inordinate length.

Here is presented a brilliant Selection by the eminent organist, Harry Rowe Shelley, beginning with the florid aria of Marguerite of Valois, at the close of the first act, the English text of which is "Oh, fair Touraine." The second number is the chorus of the third act finale, and then is heard the familiar and ever popular Cavatina of the Page Urban, "Give ye, gay lords." The Duel Septet of the third act is next introduced, and the majestic finale of the roll is built upon the Lutheran chorale which occupies so prominent a place in the musical scheme of this opera.

102 *Les Huguenots—Ballet Music**Arranged by Frank Taft*

OPERATIC

"Les Huguenots" is probably the most widely known of Meyerbeer's operas, and at the same time it is in all likelihood the most successful one. It is performed quite frequently at the Metropolitan Opera House here, but with great cuts, necessitated by the inordinate length of the work. The present excerpt, a bit of ballet music occurring in the work, shows gracefully the lighter side of Meyerbeer, who leaned so frequently and so easily toward the bombastic in music. Here the themes are delicate in fabric, and the manner in which they are presented is one of dainty cleverness, while contrast is furnished by an occasional incident of more imposing moment.

449 *Les Huguenots—Consecration of the Swords*

OPERATIC

"Les Huguenots" has done more and for that matter is still doing more than any others of Meyerbeer's operas to keep his name before the public. It offers unequalled opportunities for the distribution of a "star cast." Its familiar libretto, by Scribe, deals with the persecution of the Huguenots by the Catholics, which culminated in the horrible night of St. Bartholomew. The present excerpt is from the fourth act of the opera, when St. Bris and a party of Catholics enter and plan the slaughter of the Huguenots. This plan is approved of, and then the priests bless the swords—the whole scene being brilliantly set to music in Meyerbeer's usual pompous and effective operatic manner.

532 *Le Prophète—Coronation March*

OPERATIC

Meyerbeer's five-act opera, "Le Prophète," was produced for the first time at the Paris Grand Opera in 1849. It followed "Les Huguenots," but a space of thirteen years had elapsed between these two works, and part of this time was taken up by his work on "L'Africaine," which latter composition was, however, not produced until after the composer's death. The text of "Le Prophète" is by Scribe, and it deals with the wars of the Anabaptists, its scene being laid in Holland. Jean, of Leyden, the keeper of an inn, is persuaded

MEYERBEER—Continued

to believe that he is the Prophet, and he leads the Anabaptist party in their battle. The city of Münster is besieged by this party and is entered, and Jean is crowned at the Münster Cathedral, the ceremony being one of great pageant. This Coronation March accompanies the ceremony, and in this music Meyerbeer has painted the brilliancy and the pompous importance of the occasion. Especially is the opening section impressive in its imposing nature, while the trio is very melodious and comparatively simple.

968 *Le Prophète—Waltz and Redowa*

OPERATIC

The present ballet music—four numbers—is all from the third act, the scene shown being that of the encampment of the Anabaptists, who are laying siege to Münster. There is an expanse of frozen lake, and the ballet, dressed as peasants, appear and dance. The first number, the Waltz, is very delightful and pleasing, and then comes the Redowa. This is a dance that comes from Bohemia, and it resembles the mazurka somewhat. Here its melody is very graceful.

970 *Le Prophète—Skating Scene*

OPERATIC

After the conventional dances, the waltz, redowa and galop, the skaters now appear and throng the lake, indulging in merriment and making a pretty scene. The music accompanying their movements is presented here and it will be found to be very graceful and alive with frank melody, the kind for which Meyerbeer was much praised in his day.

972 *Le Prophète—Galop*

OPERATIC

This Galop is the third number of the ballet of the third act of the opera, and it is but another expression of the happy dancing mood which the composer wished to interject into the work. This he has done successfully, for the music of this dance is cheerful and lighthearted, and its swing is irresistible.

321 *Schiller March*

ORCHESTRA

This brilliant march was written by Meyerbeer for the festival given in Paris in 1859 to celebrate the centenary of the birth of the poet and dramatist, Schiller. It is typically a Meyerbeer march,

MEYERBEER—Continued

pompous and imposing. Its very beginning sounds the majestic note and after this a more lyric melodic vein is tapped. Then is heard a return of the initial theme, gradually working to a big climax, replete with brilliancy. This mood continues almost to the close, and the ending of the march is a rousing coda.

871 *Struensee Overture*

ORCHESTRA

This Overture, three bits of entr'acte music, and some incidental numbers, were composed by Meyerbeer to accompany the performance of his brother's tragedy called "Struensee." The dramatic author's name was Michael Beer (Beer also having been the composer's real name), and the subject of this tragedy was taken from the life of Count Struensee, a one-time Danish physician who became prime minister, but became the victim of court intrigue and died on the scaffold. Beer's play was written in 1826, but the ruling King of Denmark, Frederick VI, forbade its performance in Copenhagen because its topic had close relation to the history of his own family. Five years later, in 1831, the author died without ever having seen his work performed; in fact its first production was not until 1846, and then in Berlin, given by the command of the King of Prussia, at whose request Meyerbeer wrote the above-mentioned incidental music. Some of this entr'acte music became very popular in Germany, but its vogue soon waned while the present Overture, on the other hand, has retained a place in the concert repertoire of orchestras.

The main body of the Overture is preceded by a slow introduction, almost religious in character, in which the main theme is a march-like melody. Then comes the Overture proper, a swift courting Allegro with its two main themes and a recurrence of the march melody of the introduction. This material is then freely developed, the conventional recapitulation occurs in its formal place, and the music concludes with a long and effective coda.

MICHAELIS, THEODOR

Theodor Michaelis (1831-1887) was born in Ballenstedt, Germany, March 15, 1831, and died in Hamburg, November 18, 1887. He practised music as an orchestral player, but his name has been handed down chiefly by such compositions as "The Forge in the Forest" and "The Turkish Patrol."

515 *The Forge in the Forest*
ORCHESTRA

This well-known orchestral piece has long held a position of popularity among descriptive compositions. It begins with a bit of sentiment, indicating the spell of peaceful night, and this is followed by daybreak, with its call of cuckoo, cricket, lark and quail. Now is etched in tones a scene by the brook, then the clock chimes and a prayer is chanted. The day's work now begins at the anvil, the clinking of which is heard, and a merry polka melody sounds the mood of happiness. Now the anvil is ringing under sturdy blows, punctuating the happy melody which continues to the spirited end.

MILDENBERG, ALBERT

598 *Astarte—Intermezzo*
ORCHESTRA

This is a pleasing composition that courts popularity by reason of its frank tunefulness and its sentiment. The latter is the keynote of the writing—as is proven by the first incident. Here the theme is languorous in character, and its appealing quality is such as to flatter the ear. Then comes a second incident, the basis of which is a pleading melody, voiced as if by 'cellos. Throughout the writing the rhythmic swing of the composition is alert. The first part is repeated, and for a close a simple coda suffices effectively.

MOLLOY, JAMES LYMAN

James Lyman Molloy (1837–1910), an Irish writer and composer, was born in Cornolore, Kings County, Ireland. He composed several operettas, but is known principally for his Irish melodies and popular songs.

✓ 486 *Love's Old Sweet Song*
VOCAL

"Love's Old Sweet Song" scarcely stands in need of an introduction to music lovers, as its pleasing tunefulness and the sentimental

MOLLOY—Continued

burden of its text have enjoyed great popularity for decades. To-day its melody is just as attractive as it was, and its sentiment has not paled. In the present arrangement care has been taken to present this song with effective simplicity.

M ONARD, RENÉ

1209 *Whistling Lil—Fox-Trot*
ORCHESTRA

A rollicking fox-trot is this—one measure of the music, easily recognized on its frequent recurrence, is marked “‘Swoop’ heavily.” Every dancer, or rather pair of dancers, will want to improvise a special step for this bar.

M ONCKTON, LIONEL TALBOT, HOWARD

119 *Arcadians—Selections*
OPERATIC

The Arcadians is one of the most charming of English musical comedy successes. After having delighted London audiences for many months it came to New York, and there has captivated lovers of dainty music. The reason for the popularity of this piece is near at hand—it is to be found in the present roll of selections. This list of well-known and best-liked numbers is very comprehensive and extremely effective. It begins with the pleasing opening chorus of the second act, followed by the tuneful chorus of the waitresses of the last act. Then come individual numbers, including the irresistible “The Girl with the Brogue,” “Charming Weather,” and the favorite “Bring Me a Rose.” For the conclusion there is heard the

stirring "Arcady Is Ever Young," one of the musical climaxes of the whole piece. It is all the sort of music that invites repeated hearing, for its charm is not nearly exhausted by a single performance.

MORANDI, GIOVANNI

353 *Bell Rondo* ORGAN

Here is a brilliant, capricious writing, which gives splendid opportunities for the use of the Aeolian Chimes. These bell effects punctuate the course of the music, thus bringing about moments of high relief. And about these effects there skirl the unceasingly lively themes of the Rondo. The music is notable for its unending vivacity, its steady flow of pleasing themes.

MORET, NEIL

Neil Moret is the nom de plume of Charles N. Daniels, a composer who has earned fame as a writer of popular music. He has also published compositions under the name of "L'Albert." Under these several names quite a number of works have appeared, the trend being that of pleasing music—as is effectively illustrated by the present selection.

604 *A Deed of the Pen—March* MILITARY BAND

The title of this composition gives some hint of the badinage that is to be expected, and this is loosed upon the hearer with the brief introduction that precedes the March. Here, within a few bars, there are flashed at the listener curt quotations from "Yankee Doodle" and "Dixie"—all so neatly compressed that the ear is a bit bewildered by the humor of this scheme.

And, later, this musical fun is continued, for there follow bits from "Auld Lang Syne," "Where Did You Get That Hat," "Over the Fence Is Out," and "All Around the Liberty Pole," which the hearer can readily discover for himself.

The March proper is a spirited, tuneful bit of writing, amplified by a more sentimental trio.

999 *Heartsease*

ORCHESTRA

A smoothly flowing melody in song style this piece is capable of varied expression. The cantabile theme is richly ornamented by decorative passages on flute and clarinet, and there is a very effective climax.

574 *Moonlight—A Serenade*

PIANO

The title of this melodious writing will furnish the listener with adequate clue of the picture which probably haunted the composer when he framed this music in his mind. The music itself is typical of the writings of this author; it is, above all, pleasingly tuneful. There is a brief prelude in which he establishes the rhythm and the general characteristics, and then comes the main theme, a very melodious subject, which is also appealingly sentimental. This is followed by a second incident, which is "Spanish" in cast, and there is still a third episode that is quite brilliant. After this the various previous incidents are rehearsed, and with a fragment of the principal subject the music dies away, as the serenader disappears in the distance.

✓ 608 *Poppies—A Japanese Romance*

PIANO

This piece is very popular among those who admire graceful, "catchy" music, and its success is deserved, for it is an exceptionally clever writing, abounding in melodious ideas, skilfully treated. There is scarcely need of calling attention to the various episodes of this composition in detail, since it is so universally well known. It is a bit of music which wears, and repeated hearings seem only to whet the appetite for additional presentations of its tunefulness.

MOSZKOWSKI, MAURICE

Maurice Moszkowski (1854—), composer and pianist, was born in Breslau. His father, a Polish gentleman of fortune, appreciated the musical gifts of his son, and the lad received instruction first at home and later at the conservatories of Dresden and Berlin. When he had completed these he began to make tours as a concert pianist, in which he was most successful. As a composer he is extremely well known, and many of his works are enjoying a great deal of vogue.

965 *Berceuse. Op. 38, No. 2*

PIANO

A graceful, tuneful composition, this, almost French in its archness. It is structurally so simple that it scarcely invites analysis, for its winning charm and the beauty of its lyric episodes stamp it a very delightful bit of music which proves very effective in its present arrangement for the Aeolian Pipe-Organ.

1009 *Entr'acte, Opus 56, No. 1*

PIANO

This "between the acts" music was written for "Don Juan and Faust," a play by Christopher D. Grabbe. It is a graceful and flowing Andante in 12-8 time. The harp accompaniment is a feature of this roll as arranged for Aeolian Pipe-Organ. Although published only for piano, it was naturally written for the orchestra of the theatre where the play was first produced.

625 *Introduction and Allegro*

Composed especially for the Aeolian Pipe-Organ

AEOLIAN PIPE-ORGAN

In writing this interesting composition especially for the Aeolian Pipe-Organ, the far-famed composer, Moszkowski, has fully availed himself of the great resources of this wonderful instrument. Here he has embraced opportunities to show the artistic value of the various solo stops, he has called into play the novel Aeolian Harp Stop and the unique Aeolian Chimes, and he has, in moments, employed the full tonal capacity of this organ with results that for volume and quality of tone vie with that of a great orchestra.

The composition itself is of unusual interest. It begins with a slow movement, the basis of which is an impressive theme at first simply stated and then growing in volume and dramatic force until a huge climax is reared. Immediately after this the mood softens and the Aeolian Chimes proclaim the conclusion of the Introduction and usher in the swiftly following Allegro. The latter is built upon a bustling, merry melody which Moszkowski develops freely and brilliantly, gradually recalling to hearing the initial theme of the Introduction. Effectively employing the Aeolian Harp Stop a brief Interlude appears, culminating in the pealing of the Chimes, which episode leads to a final repetition of the gay Allegro; and with a most brilliant coda the piece concludes.

1008 *Melody, Op. 18*

PIANO

This Melody, originally for the Piano, might with equal justice have been written for the violin—so sustained is it in its character. It begins *Moderate e cantabile* and practically the same tempo continues throughout.

The key is F major, but there are passing modulations to C minor and B flat major. Song-like in character—it might be denominated by Mendelssohn's favorite phrase—a "Song Without Words."

996 *Moment Musical, Op. 7, No. 2*

PIANO

Originally a piano piece it loses nothing by its transcription for the organ; in fact, its dramatic episode seems to gain in breadth in its present form. In general effect the work, in the minor key, is a sort of nocturne. The first section suggests Hungarian characteristics by its syncopations and its mood and melody. Then comes a more agitated section, in the major, in which the composer achieves a highly dramatic climax, and after that the first part is repeated. A brief coda rounds off the composition and brings it to a close. It is supposed by some that there is a story, a program, underlying this music—the tale of a hopeless love, with its one moment of hope—expressed by the middle section of the music.

1015 *Polonaise in E Flat, Op. 11, No. 1*

PIANO

This Polonaise was originally written for piano, four hands, subsequently appearing in various arrangements. It is a good specimen of the famous Polish dance, brilliant at the beginning and end, with a melody of a more sustained character in the middle—in B major.

784 *Serenata, Op. 15, No. 1*

PIANO

This graceful composition has long been one of the most popular compositions by this composer. Originally it was written as a piano piece, and as such it rivaled the popularity of Rubinstein's well-known "Melody in F." As in the case of the Rubinstein composition, Moszkowski here has dealt with simple melodic material. The principal theme is a dainty air, easily remembered, but never so familiar as to sound trite. The Serenade begins placidly, but works to a climax that is effective; the mood of calm appeal returns again and the end is very dainty.

860 *Spanish Dance, Op. 12, No. 2*

PIANO

Beginning with a languorous, insinuating melody, in triple rhythm, this music immediately suggests an animated dancing scene. After this section the music takes on a more brilliant hue, and the curt click of the castanets is easily recognizable in the accompaniment. This is succeeded by still a third brilliant section, and then there is a return to the more quiet episode of the beginning. With this, finally, the dance concludes.

870 *Spanish Dance, Op. 12, No. 3*

PIANO

Beginning with a rippling, incessant tonal figure this dance grows gradually louder until it reaches a climax, and then a most tuneful "Spanish" theme is launched forth. This leads to still another lyric bit, and finally the whirling figure of the beginning is repeated and brings the work to a spirited close. It is bright, animated music which calls up in the imagination of the listener some multi-colored dancing scene.

862 *Spanish Dance, Op. 12, No. 5*

PIANO

Typically brilliant, as are most compositions by this famously facile composer, the present bolero holds the attention of the listener from the start. Its melody is preceded by a brief incident of accompaniment solo, and here the rhythm is plainly marked, as though it were being clicked by castanets. Then the theme sets in and quickly spreads the mood of spirited dancing, which continues uninterruptedly to the brilliant end.

566 *Suite, Op. 39. Theme and Variations*

ORCHESTRA

This orchestral Suite is not given performance very often in this country, so a movement from it is especially welcome in the present arrangement. Its form is indicated by the title; it is based upon a theme and eight variations of it. The theme itself is graceful and easy flowing, which happy qualities characterize most of this facile composer's writings. Both the first and the second variations are florid ornamentations upon the original melody, but the mood in the third variation is that of a scherzo. For the fourth variation Moszkowski again resorts to pretty, graceful figures. Then, in the

following variation, the work assumes the character of a Hungarian czardas, with its slow, dramatic beginning, its plaintive air and its wild episodes. In the sixth variation the melody is voiced as a song, over harp chords, and the next version of it is again scherzo-like. The final variation is another episode in the manner of a song, and the conclusion is very simple and modest.

M OZART, WOLFGANG AMADEUS

Wolfgang Amadeus Mozart—baptismal names, Johannes Chrysostomus Wolfgang Theophilus (1756–1791). Of this genius it has been written that he is “one of the brightest stars in the musical firmament. In his music breathes the warm-hearted, laughter-loving artist, living in and for art, whose genial nature all the slings and arrows of outrageous fortune might wound but could not embitter.”

946 *Ave Verum*

Arranged by Albert Schaefer

VOCAL

Of this beautiful composition Otto Jahn, one of Mozart's biographers, wrote that it was “so full of childlike piety, winning simplicity and entrancing harmony that one seems for the moment transported from all earthly doubts and cares into a region of heavenly calm and peace.”

The work was written during the last year of the composer's life, and is said to have been composed for a choirmaster named Stoll, in Baden, near Vienna. Stoll is supposed to have done many favors for Mozart, and this was a handsome return, or at least an appreciation. In its original form it was written for four voices, two violins, organ and basses. The present arrangement is very attractive, the roll employing the harp very effectively.

533 *Clarinet Quintet, Larghetto*

CHAMBER MUSIC

In the many quintets written by Mozart there is but one composed for strings and clarinet, and the present roll contains the slow movement from this, known as the “Clarinet Quintet.” The entire movement is based upon a single exquisite theme, long breathed in its phrasing and typical of the exalted composing moments of this master melodist, Mozart. The solo instrument—finely voiced on the Aeolian Pipe-Organ by the Clarinet Stop—sounds this melody

MOZART—Continued

and later adds graceful figures of ornamentation when the theme is entrusted to the other instruments of the ensemble. It is a beautiful bit of writing, exerting its undeniable charm to all lovers of pure music.

718 *Don Giovanni—Overture*

OPERATIC

The composing of this Overture has become a subject for historical fiction. There are several versions extant, each of which undertakes to set forth the facts in its own positive way. Let us quote the one said to have been related by Mozart's widow, Constanze: "The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the Overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about 'Aladdin's Lamp,' 'Cinderella,' and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the Overture was ready."

This is a very interesting tale, and in the main it is probably quite true, for nearly every narrator of the story agrees that the Overture was composed in an incredibly short space of time. It is well known that Mozart planned works in his mind and that by the time he was ready to commit them to paper they were completely framed; so the only point about the tale which seems incredulous is that a work of such magnitude should have been scored in so short a time. The Overture begins with an andante, the music of which is taken from the dramatic scene between the Statue and the Don, the climax of the opera. The brilliant allegro which follows is new material. The first performance of the opera occurred at Prague, October 29, 1787, and the composer conducted the work.

440 *Fantasia No. 1, in F Minor*

Arranged by W. T. Best

ORGAN (SELF-PLAYING)

This composition, as well as two other works, was composed by Mozart for an automatic organ of some kind. It is not known

definitely what the nature of the automatic organ was, but some light is thrown upon the use that was made of these compositions by the circumstance that at that time there was in Vienna an "art museum" (Kunstkabinet), and it is believed that Mozart composed these works for some mechanical organ in this collection.

This composition is of no mean merit. Otto Jahn, the most prominent of Mozart's biographers, speaks flatteringly of it, and it has been transcribed for organ and strings, in which latter form it is given concert performance. The very fact that Mozart composed this composition for a mechanical organ of some sort when he, as a composer, was at the very height of his powers is logical proof that he seriously considered mechanical playing instruments and their vast possibilities.

It is extremely interesting to speculate upon the artistic attitude of this prince of composers had he lived in the present day when instruments of this nature have assumed so important a place in the scheme of matters musical. He would, in all probability, have enlarged the music literature of this class and by so doing have emphasized the importance of such artistic instruments.

Be that as it may the arrangement of this Fantasia for the Aeolian Pipe-Organ probably voices this particular composition by Mozart in the manner in which the composer intended that it should be heard.

677 *L'Addio*

VOCAL

An immortally beautiful melody is this composition, originally a song but here effectively transcribed for the Aeolian Pipe-Organ. Simplicity and entrancing beauty mark this music from beginning to its close, the graceful and sincere appeal of which will never perish.

390 *The Magic Flute—Overture*

OPERATIC

This Overture ranks as Mozart's greatest achievement in this form and also as one of the greatest Overtures ever written. It is the orchestral prelude to his latest opera, "The Magic Flute," a work that was written during the last year of the composer's life. The plot of this opera deals with freemasonry, and the chords at the opening of this Overture are the same that are heard later in the temple scene, which incident is full of Masonic significance. After these opening chords there comes the allegro, a remarkable fugue built upon a theme that has no place in the opera itself, but is said

to have been borrowed from another composer. Otto Jahn, that estimable biographer of Mozart, has written of this Overture: "Let the contrapuntist admire the science and intellectual mastery which it displays; let the Freemasons delight in the refinement with which his mystical ideas are clothed in a musical dress. The true triumph of genius consists in having created a work which, quite apart from scholarship or hidden meaning, produces by its perfection an effect on the musical mind which is quite irresistible, lifting it to an atmosphere of purest serenity, the idea of light and brilliancy being unconsciously brought home to the hearer."

523 *The Magic Flute—La Dove Prende*

OPERATIC

This excerpt from the immortal Mozart opera, "The Magic Flute"—"Il Flauto Magico"—is a duet sung by Pamina and Papageno (soprano and barytone) in the tenth scene of the first act. The title has been Englished as "The Manly Heart," and the first lines of the text run:

"The manly heart, with love o'erflowing,
Each fairer virtue calls its own."

In this opera Pamina is daughter of the Queen of the Night, while Papageno is a bird catcher. It is made clear at the beginning that Pamina has been stolen from the Queen of the Night by the high priest Sarastro. Prince Tamino is implored by the Queen to rescue her daughter and he sets forth on this errand, taking with him Papageno. The present excerpt occurs at the moment when Papageno finds Pamina. It is exquisitely simple music, its melodies flowing serenely, with many beauties and much nobility.

132 *The Marriage of Figaro—Overture*

OPERATIC

Mozart's fount of melody flowed freely when the music of this dashing Overture poured from him. It is the Overture to his opera, "Le Nozze de Figaro," which immortal work still holds the boards here and abroad, and still delights the musical multitude by its sparkling melodies and its exquisite manner of handling these. The Overture, from its first theme—heard immediately at the outset—to the spirited coda, is but a succession of gay musical moods. The work is not built upon the lines of the set overture form, but is freely and loosely made up of several themes without the usual development section. It is all bound closely, however, by the spirit of loveliness and happy mirth.

387 *Sonata No. 9, in A Major—Airs and Variations*
(First Movement)

PIANO

Mozart wrote seventeen complete sonatas for pianoforte alone—a rather meager showing when one considers that he composed no less than forty-one symphonies. Most of these sonatas have disappeared from view or hearing, so far as the public concert-room is concerned, but the present sonata has survived and is heard more frequently than its mates. Such enthusiasts for the beauty of simple music as De Pachmann still give it room on their programs.

As Mozart did not supply his compositions with opus numbers, the present sonata is known in some instances as No. 11. According to the list compiled by the immortal Köchel it is numbered 331.

Its first movement, as the title betrays, is an air and variations. The air, heard at the beginning, is a simple, graceful theme, in the conventional eight-bar length and amplified by a second part. There is something plaintive and perhaps hymnlike in this theme. Then follow six variations, and these set forth this melody so that all its facets are exhibited. The final variation, a purling Allegro, is the most important one of the group.

389 *Sonata No. 9, in A Major—Menuetto*
(Second Movement)

PIANO

Mozart's minuets are famous for their simple beauty, and the present one is a fine example of the composer's love for this form—a form that was generally included in the sonata scheme during Mozart's day. This minuet is in the same key as the main movement of the sonata—A major—and its first chief theme is a charming one, rather peremptory at the start but soon lapsing into graceful flowing melody. The trio is lyric in its charm and as clear in flow of melody as is the water of a brook. There is only one trio in this minuet, and the main body of the movement as well as the trio is repeated.

391 *Sonata No. 9, in A Major—Alla Turca*
(Third Movement)

PIANO

This "Turkish March," the finale of the sonata, is quite well known and is heard occasionally as a separate number. Its odd little Oriental touches are very interesting, and its naivete is as charming as it is amusing. It scarcely carries out any strict plan

in the conventional sonata form—as Beethoven developed it—but it is a most pleasing movement, abounding in melody and in contrasts. It makes a graceful ending to this simple classic writing.

307 *Symphony in C major—“Jupiter”*

Allegro vivace (First Movement)

ORCHESTRA

Among the list of nearly fifty symphonies which Mozart composed, this “Jupiter” Symphony is probably the greatest—if there is any dispute about the position in question; the only other important aspirant is the famous G minor Symphony. But to return to the present “Jupiter,” of which the first movement is here presented, this work is so called because of its heroic dimensions. It was written in fifteen days, a tremendous feat in itself.

This movement begins with a stirring theme, a peremptory summoning of attention, which is soon followed by a more lyric second theme, this being typically a Mozart melody, with its graceful outline and pretty ornaments, and immediately upon the heels of this comes a merry, happy theme. The usual working out section and then the recapitulation follow, but there is no coda to bring the movement to a close.

519 *Symphony in C, “Jupiter”*

Second Movement: Andante Cantabile

ORCHESTRA

This, the second movement of the immortal “Jupiter” Symphony, is a slow movement of really exquisite beauty. Its main theme is heard at the very beginning, a tender, lilting, brief melody, punctuated by a crashing chord. After this is heard quite a number of secondary themes, and some passages of sorrow and of gayety. Not until near the close of the movement does the first theme occur again, and the ending is particularly graceful and unostentatious. Simplicity is the chief charm of this beautiful movement.

505 *Symphony in C, “Jupiter”*

Third Movement, Menuetto

ORCHESTRA

There is little to be said of this inspired Minuet, that is not so wonderfully expressed by the music itself. The main theme is the one heard at the start, an ingratiating melody, marked by nobility. After it has run its pretty course there comes the Trio section, which is really in two parts. This Trio is a bit more ornate than the main

body of the Minuet. With a repetition of the Minuet, without repeats, this movement closes.

543 *Symphony in C, "Jupiter"*

Finale: Allegro molto

ORCHESTRA

It is this monumental finale which springs to mind when the "Jupiter" Symphony is spoken of. With its big fugue, its brilliancy and its masterly handling of material, this last movement stands forth prominently as one of the greatest of Mozart's individual symphony movements—in fact, it is one of the greatest of all his works. It begins with a Gregorian chant of four notes, which is impetuously followed by a spirited bit. Then is heard a subsidiary theme, and all this material is frequently referred to and drawn upon during the course of the movement. Now comes the famous fugue, of five voices, and using for its theme the Gregorian chant. Two more new themes are introduced, and then this wealth of thematic material is developed—and it is here that Mozart shows his real mastery. The music continues brilliantly to the close, an imposing conclusion to a famous Symphony.

1037 *Symphony in G Minor*

Allegro Molto (First Movement)

ORCHESTRA

The three greatest of Mozart's Symphonies were written in 1788, this one bearing the date July 25. The composer's circumstances at this time were anything but pleasant. John F. Runciman thus describes the condition: "Treated as of no account, cheated by those he worked for, barely permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces."

Of the three, the "Jupiter" Symphony, as the one in C major is called, is generally considered the best. But the G minor is not only a close second, it is even superior to it in beauty of orchestral color and sheer melodiousness.

The first movement opens with the principal theme—after only three quarters of a measure of the accompaniment figure on the violas—the wind entering on the fourteenth measure. Although the beginning is very simple indeed, Liszt is said to have remarked that it was impossible to make a satisfactory version for two hands on the piano. Much is made throughout the movement of the little group of three notes which begins the melody. The second

MOZART—Continued

theme is more vigorous, and is less used in working out the movement.

1038 *Symphony, G Minor*
Andante (Second Movement)

ORCHESTRA

This movement is in charming contrast to the first. It opens almost hesitatingly—the violas start as if they were to have the melody, then the second violins seem to try to take the responsibility, and the first violins enter and the other strings give way. Later the wood winds take it up—and there is a little dialogue between the two groups made up of a short two-note figure in thirty-second notes. This antiphonal character—between the wind and strings is often made use of during the movement.

1039 *Symphony in G Minor*
Minuetto (Third Movement)

ORCHESTRA

The first two movements of this, the loveliest of the Mozart symphonies, are succeeded by a minuet. The minuet, as originally introduced into the Symphony, was the well-known dance form and was in the true minuet tempo, which was dignified and rather slow. But here Mozart breaks away from convention, and this minuet distinctly leans toward the scherzo as later developed by Beethoven.

1102 *Symphony in G Minor—Finale*

ORCHESTRA

The first seven notes of the theme of this finale are, note for note, but in another key, the same as the opening of the scherzo of Beethoven's Fifth Symphony. But there the resemblance ends; that is *piano*, this *forte*; that in 3-4 time, this in 4-4, or rather 2-2, time. There is really nothing significant in the resemblance though attention has been called to it so often. It only proves how much difference rhythm and tempo make even in groups of notes which are otherwise identical. The Finale is as frankly melodic as the first movement, and fully as charming.

1143 *Twelfth Mass—Gloria*

VOCAL

The so-called "Twelfth Mass" is one of the most popular of all musical settings of the Roman Catholic ritual known as the Mass. It has been sung in churches, Catholic and Protestant (in

MOZART—Continued

the latter to English text, of course), times without number. It will always be known as "Mozart's Twelfth Mass," altho it is now definitely established that it is not by Mozart; a distinction shared by several other masses formerly thought to be by the same composer. But the fact that it was so long thought to be by Mozart is proof of its high merit, and that it was worthy of the great composer, at least in his lesser moments. Mozart wrote voluminously, and his compositions are not all to be classified as "great." But this Gloria has dignity, power and beauty; and might very well have been the work of a talented admirer of the great Mozart.

N AZARETH, ERNESTO

681 *Dengozo—Maxixe Tango*

ORCHESTRA

Among the many maxixes that have come to this country during the past few years, none has reached the height of popularity attained by this "Dengozo." It became instantly popular, not only among dancers who trod the intricate steps of the maxixe, but also among listeners of music of the more popular order—so it had double appeal—as a dance and as an intermezzo.

At the beginning of this fascinating music there is a brief, brilliant introduction, a summons to attention, and then in a lazy, insinuating, languorous manner, the main melody of this dance is voiced. A second theme follows, and there is still a third, and the most brilliant episode, to come. So the interesting dance winds its way, its every measure charged with exotic charm.

N ELDY, A. B.

309 *Heavenly Voices*

PIANO

Originally a piano composition, this sentimental writing seems to gain much by its present Pipe-Organ arrangement, as here it

gives scope to the liberal employment of the Aeolian Harp—the latter being used to embroider the principal melody with graceful tonal ornaments. The main theme is heard after an introductory section, which is like a recitative, but spreads the mood of reverie. Then sentiment in abundance is voiced by the principal melody and gradually a big climax is reached, after which the mood subsides and the music goes to a tender close.

N ESSLER, VICTOR E.

Victor E. Nessler (1841–1890) was an Alsatian composer who at first had been a student of theology. A successful opera decided his fate, for after its production he devoted himself to music. He has written music that has appealed to the popular taste very successfully.

232 *Der Trompeter von Säkkingen—Werner's Song of Farewell*

OPERATIC

Nearly all of Nessler's fame is contained in the success of his opera, "Der Trompeter von Säkkingen," which work has enjoyed tremendous popularity abroad; also has the present "Farewell Song" penetrated the farthest corners of the musical world, where the opera itself has not been able to follow it. The libretto of Nessler's opera is founded upon the well-known poem of the same name, by von Scheffel, and the scene that is accompanied by this music is the one in which young Werner is ordered from the castle by the Baron, father of the Maria beloved by Werner. The plaint of the song is expressed by the line: "God guard thee, love! It was too fair a dream!" The music is sentimental to a degree of frank tenderness, and the pleasing curve of the melody is too well known and too much liked to need a line of description.

N ESVADBA, JOSEPH

Joseph Nesvadba (1824–1876) was a Bohemian musician, born at Vysker, January 19, 1824; he died in Darmstadt, June 20, 1876. He studied at Prague and there brought out his opera, "Bluebeard." He then accepted

various positions as opera conductor at Karlsbad, Berlin and Hamburg, and finally became court Kapellmeister at Darmstadt, where he wrote and produced several ballets. His Bohemian songs are probably his most noted writings.

501 *Loreley—Paraphrase*

ORCHESTRA

Here is an effective paraphrase of the familiar German folksong, "Die Loreley." It is prefaced by a dramatic introduction in which is voiced a questioning theme, suggestive of the spirit of mystery that seems to shroud this legend. Then the well-known "Loreley" melody is heard, simply harmonized, and now the paraphraser presents the various facets of this theme, endowing it with changing moods and adding interest to its several phases.

N EVIN, ETHELBERT

Ethelbert Woodbridge Nevin (1862–1901) was an American composer who most successfully wrote dainty piano pieces and songs that quickly made his reputation. A great part of his musical education was acquired abroad, but Nevin's music is remarkable for its originality and tunefulness.

217 *A Day in Venice, No. 1—Dawn*

PIANO

Under the title of "A Day in Venice" Ethelbert Nevin grouped a collection of four pieces, originally written for the pianoforte. Appropriately enough, the set begins with the present "Dawn," which announces in a general way the mood of the entire group of pieces. It is wrought with that delicacy and charm which pervade most of the writings of this composer, and it is lush with melody. Its principal theme is a pleading, tender melody and this is effectively treated.

219 *A Day in Venice, No. 2—Gondoliers*

PIANO

Of delicate charm is the present one of the "Day in Venice" group, and it bears the explanatory sub-title of "Gondoliers," which explains at once its graceful swing, suggesting the lithe motions of

NEVIN—Continued

these well-known Venetian boatmen as they propel their crafts. Then there is a fine, tuneful flow, as of a sung or chanted melody, accompanying the motion of the gondoliers. It is a delightful tonal mood picture.

A Day in Venice, No. 3

221 *Venetian Love Song*

PIANO

Suggested by this appealing music it is not difficult for the listener to conjure up some scene in Venice in which an ardent cavalier is singing his love to his adored one. A balcony, moonlight and other details of the picture are easily imagined, against the pretty musical background furnished by the composer. After the lover has chanted his lay he receives tuneful answer from the lady love, and then the music reaches a fine climax. After this the mood grows more subdued and dies away with the first theme.

223 *A Day in Venice, No. 4—Good Night*

PIANO

Here is the final melodious word of this group of pieces, aptly bearing the sub-title of "Good Night." It begins with solemn chords, appealing and charged with sentiment. Then comes a beautiful melody, rising high and tenderly, suggesting mood and theme of former numbers of this group. It is a fine ending to this pleasing set of pieces.

1006 *Barchetta*

PIANO

This is a movement from a Suite, Op. 21, "May in Tuscany," and is a composition somewhat on the barcarolle order, tho there is a little more motion in the melody than is characteristic of an orthodox barcarolle. Possibly the breezes were more than gentle zephyrs. But while there is nothing really agitated, it is still in Nevin's graceful and melodious style.

308 *Love Song, Op. 2, No. 3*

PIANO

As the title of this work betrays the character of the music that is to follow, and as Nevin is known as a composer who invented pretty and tender themes in artistic profusion, the listener will not

be surprised to hear in this "Love Song" a charming composition, one in which the sentiment is so convincing that its sincerity can leave no doubt in the minds of the audience. Nevin has also infused the spirit of virility into this work by the clever use of big climaxes, and the composition, as a whole, is easily to be reckoned among this composer's most delightful efforts.

✓ 388 *Mighty Lak' a Rose*
VOCAL

"Sweetest li'l' feller
Everybody knows;
Dunno what to call him,
But he mighty lak' a rose."

These few lines from the verse by Frank L. Stanton will give the reader the clue to the sentiment so cleverly expressed by the music of this song, composed by Ethelbert Nevin. The text, in negro dialect, expresses the adoration for the infant by the negro "mammy," while Nevin has so cunningly caught the feeling of the text and has voiced it a second time by the simple melody of this popular song.

146 *Narcissus, Op. 13, No. 4*
PIANO

"Narcissus" is one of an attractive set of tone etchings—called "Water Scenes"—as the "Water Nymph," which follows. "Narcissus" is also probably the one composition that has helped Nevin's name into popular fame more than anything else he has written. The reasons for this are as obvious as the dainty charms of the music itself. The very beginning of the first lovely theme ingratiates itself with the listener, and the balance of this composition is but a continuation of the mood begun with its first note.

184 *Water Nymph*
PIANO

Although an American, much of Nevin's writing has all the charm and delicacy of the French, and these qualities have helped some of his compositions into positions of tremendous popularity. The present "Water Nymph" is the third in the set of "Water Scenes"—a group of tone sketches. The playful grace of this Water Nymph is etched deliciously, and so vividly is the music suggestive of its subject that the listener will have no difficulty in calling up in his mind's eye a scene to fit this pretty music.

1043 *Oh, That We Two Were Maying*

VOCAL

This poem by Kingsley has been set to music many times, both in solo and duet form; this is perhaps the most popular of them all. It is from the Sketch Book, opus 2, No. 8; and is in A flat in 6-8 time.

"Oh, that we two were Maying,
Down the stream of the soft spring breeze;
Like children with violets playing,
In the shade of the whispering trees."

✓ 396 *The Rosary*

VOCAL

Nevin's song, "The Rosary," bounded into popular fame with amazing briskness. Its tender melody caught public favor with a leap and its success was exaggerated by the sentimental interest of the words, by Robert Cameron Rogers, which begin:

"The hours I spent with thee, dear heart,
Are as a string of pearls to me;
I count them over ev'ry one apart,
My rosary, my rosary."

Besides the sentimental quality, this song near the close attains an emotional climax that is stirring. It is a very satisfying song composition, one of Nevin's most successful writings.

NEVIN, GORDON BALCH

N Gordon Balch Nevin (1892—) was born at Easton, Pennsylvania, May 19, 1892. His father is George B. Nevin, a well known composer, and his mother is a writer of poetry and has written texts for several of her husband's cantatas. Young Nevin studied piano with Charles Maddock, organ with J. Warren Andrews, and composition with J. Fred. Wolle. He also studied singing with the widow of the famous Del Puente and for some time hesitated between the career of a singer and that of an organist.

He is now organist of the Second Presbyterian Church of Cleveland, Ohio, and has charge of the organ department of Hiram College, where Garfield was once President.

969 *Tragedy of a Tin Soldier—Suite*

ORGAN

The four movements of this attractive little suite have titles as follows: The Return from the War, His Jealousy, His Farewell Serenade, The Tin Soldier's Funeral March.

The first movement is, naturally, a march; the second is very short; the third, "with apologies to Mendelssohn," introduces a fragment of the well known "Spring Song"—first in minor, then in major; the last movement is based on the same principal motive as the first, but in C minor instead of C major.

The composer has appended a program note to the printed music, as follows:

"This suite in miniature exploits an unexplored field of organ music: the humorous; the humor, however, is suggestive rather than descriptive, thus conforming to the best ideals of programmatic art. With steady, inflexible rhythm is pictured the little Soldier's return from the war, his heart beating high with love, which turns to bitterest jealousy as he finds his rival usurping his place. All the joys of spring turned to gray, he sings his farewell serenade and dies; his death march as a fitting finale uses part of the thematic material of the first number, but in a grief-laden minor development which brings this tragic tale to a fantastic finish."

NICOLAI, OTTO

Otto Nicolai (1810–1849) was an opera composer of fame and talent, who began his study of music in Berlin under Zelter. Gradually he rose to the position as conductor at a Vienna theatre and from that to the importance of composer. He founded the Vienna Philharmonic Society. Most of his fame has passed, his "Merry Wives of Windsor" being the best known of his operas today.

350 *Ein' feste Burg ist unser Gott—Overture*

Arranged by Franz Liszt

ORCHESTRA

The nucleus of this "Fest-Overture" is the Luther hymn, "Ein' feste Burg"—so well known and so endlessly admired for its virility and grandeur. The same theme has been used in various of the Bach cantatas, in the finale of Mendelssohn's "Reformation Symphony," in Wagner's "Kaisermarch" and in Meyerbeer's opera, "Les Huguenots." In the present Overture—transcribed by Liszt

for the organ—the choral theme is heard at the very outset, trumpeted forth in ponderous chords, then alternating to a voicing in gentlest accents, only to be replied to by the hurling forth again of the massively harmonized theme. This overwhelming introduction leads to the Overture proper in which this theme is treated in every manner conceivable. Thus the composer succeeds in producing an endless variety of interesting effects.

662 *The Merry Wives of Windsor—Overture*

OPERATIC

Nicolai's opera, "Die Lustigen Weiber von Windsor," is based upon a text that was adapted by Mosenthal, from Shakespeare's "The Merry Wives of Windsor." Its first performance took place in Berlin, March 9, 1849, and it met with success from the start. This success continued, but its composer shared in very little of it, as he died two months after the opera was first produced. The work is still very popular, particularly in Germany, and it is beloved for its tunefulness. In this country the complete opera is heard comparatively seldom, but the Overture is given frequent performance. Of this Overture has justly been written: "It is one of the very few German light-comedy overtures which can hold their own with the lighter overtures of Auber, Herold and Rossini. It has the true comic-opera touch, and, as a piece of workmanship, is far more elaborate than theirs."

The introduction is particularly engaging, the pretty theme being voiced under a tremolo accompaniment. Then comes the Overture proper, beginning with a spirited theme and introducing a swinging melody for its second theme. This material is developed and the coda is very brilliant.

N^{OVELLO}, IVOR

1239 *Keep the Home Fires Burning*

VOCAL

It seems hardly necessary to say anything about this well-known product of the war spirit—a song which enunciates the war spirit with fine feeling. It first appeared in 1915.

NUNÓ, JAIME

386 *Mexican National Hymn* VOCAL

This "Mexican National Hymn" differs widely in character from the national hymn of almost any other country in that it is brisk and high-spirited. It is lacking quite in any trace of devotional elements. Especially is this true of the opening section, where the martial spirit is plainly voiced. Throughout is this hymn full of imposing melody, but the listener will marvel principally at the happy, light-hearted character of the music.

O FFENBACH, JACQUES

Jacques Offenbach (1819–1880), renowned as a French composer, was born in Cologne, June 21, 1819, and died in Paris, October 5, 1880. He was the son of a Jewish cantor and came to the Paris Conservatoire to study 'cello when he was a lad of fourteen. Later he joined the orchestra of the Opera Comique, and then he began composing, producing one operetta after another and gradually winning fame. He became manager of the Theatre Bouffes-Parisiens and afterward occupied the same post at the Theatre de la Gaite. This he forsook to make a tour of America, which was not entirely successful. He returned to his beloved Paris and composed until the end. His operettas need no further introduction—such works as "La Belle Hélène" and "La Grande Duchesse" being known everywhere, while in "Les Contes d'Hoffmann" he tapped a serious vein, but one none the less beautiful.

1118 *The Grand Duchess—Selections* OPERATIC

"La Grande Duchesse de Gérolstein," produced in 1867, was one of the greatest successes of the famous French operetta composer. It was revived in England, at the famous Savoy Theatre in 1897,

with even greater success. It has often been played in this country in recent years, the title part having been sung by Miss Lillian Russell.

The numbers chosen for this selection include: "Legend of the Glass;" "The sabre of my father;" "Story of the Gazette;" "Oh, what a gallant regiment;" "Say to him;" "Piff, paff, pouf!" "Song of the Portrait;" "Play up, play up, a lively measure;" and as finale: "Oh, I dote on the military."

853 *The Tales of Hoffmann—Selection*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

Among the ninety odd operettas written by this genius of musical satire, the opera comique "Les Contes d'Hoffmann" was his most cherished and most ambitious composition. He slaved at it for years, and as he felt his life's end approaching he urged to have this operetta produced, saying it was his final wish. But he was disappointed, for he passed away without hearing and seeing this inspired writing, dying in 1880, while the premiere of this work did not occur until a year later. Then it was produced at the Opéra Comique and attained the enormous success which started it on its journey around the world; and today it is included in the repertoire of almost every grand opera house of importance. The libretto is by Jules Barbier, based upon three novelettes by the eminent German writer, E. T. Hoffmann.

The present brilliant Selection, culled with taste and brilliantly arranged by the well-known organist, Harry Rowe Shelley, includes the most effective music of the whole opera, beginning with the stirring music of the first act, the music of the fete at Spalanzi's house, followed by incidents from the tavern scene, the Venetian scene and the gruesome incident of the uncanny Dr. Miracle. It is very skilfully arranged, making an unusually effective roll of selections.

892 *The Tales of Hoffmann—Barcarolle*

OPERATIC

Offenbach's famous opera, "Les Contes d'Hoffmann" (the Tales of Hoffmann), is a remarkably beautiful example of this composer's more serious style. He has been known for a long time as the creator of French burlesque opera, and this fame has quite overshadowed his reputation as a writer of more serious music; but recently there has been a revival of "Les Contes d'Hoffmann," which

has spread over Europe and has also taken in New York, and the full beauty of this work has found enthusiastic appreciation.

The present "Barcarolle" is the most famous excerpt from the opera. It occurs at the beginning of the third act, which plays in Venice at carnival time. The scene is a gay one, and as the moonlight plays upon the waters of the canal the voices of Giuletta and Nicklausse sing this "Barcarolle," the text of which begins:

"O soft night, O night of love,
Smile on our bliss serene. . . ."

PADEREWSKI, IGNACE JAN

Ignace Jan Paderewski (1859—), eminent pianist, was born in Podolia, Poland, November 6, 1859. He studied at the Warsaw Conservatory and later received instructions from Leschetizky. He leaped into fame as a concert virtuoso, winning laurels in Europe and America, and is one of the most interesting figures on the concert stage. He has also composed quite a number of ambitious and successful works, including operas.

931 *Chant d'Amour*

PIANO

Well known as a piano composition, so vividly and effectively expressing the melancholy, sorrowing mood of its composer's nation, Poland. And just this quality of sorrow is, it seems, more wonderfully expressed by means of the Aeolian Pipe-Organ than it is in its original piano version. It is not a bit of writing that invites detailed analysis but its effect depends upon the complete voicing of its mood, which is here so satisfyingly achieved.

933 *Melodie, Op. 16, No. 2*

PIANO

Famously well known as a piano composition is this beautiful Melodie which is here effectively transcribed for the Aeolian Pipe-Organ. Its chief melody is an appealing theme which, by reason of its artistic sincerity, simplicity and frankness stamps this composition as unusually winning.

✓
PIERNE—Continued

583 *Intermezzo*

ORCHESTRA

There is an unusual fascination about this little Intermezzo. It is not weighted with any cumbersome program. In fact, there is no clue to the composer's intention further than the simple title. Yet the character of the music would lead the listener to suspect that Pierne had in mind some happy, out-of-doors scene, of which simple merry-making was the keynote. This impression is gathered at the start, where the first theme suggests a bucolic dance, though a very graceful one. Then comes a second episode, an interlude in which the 'cellos intone a more brusque melody, but still charming in outline. Then comes a return of the first melody, with the second one as countertheme, and the ending is again wrought with fine grace.

✓
69 *Serenade in A-flat*

PIANO

A graceful Serenade this, its themes and treatment marked more by delicacy than by brilliancy. Its melodies are heard above an accompaniment that suggests the plucking of a guitar, and this in turn suggests to the imaginative listener some scene of a moon-bathed garden and of a sighing, singing lover beneath his lady's casement. His chaunt is a pretty and convincing one, as this music attests.

P LANQUETTE, JEAN ROBERT

Jean Robert Planquette (1848–1903) was born in Paris, January 28, 1903. He was a pupil of Duprate at the Conservatory and later composed songs and operettas with considerable success, especially as regards the Chimes of Normandy.

1092 *Chimes of Normandy—Selections*

OPERATIC

"Les Cloches de Corneville" was produced in Paris April 19, 1877, and was an immense success. Adapted to the English stage it was produced in London, Feb. 23, 1878, with equal success. It has been much played everywhere, and performances are not unknown nowadays by good stock companies, while it is a great favorite for amateur production.

The numbers drawn upon for this selection include the Barcarolle and Henri's Waltz-Rondo, "With Joy My Heart," from the first act; the Ensemble when Grenicheux sings "Cold sweat is on my brow" from the second act; the song of Grenicheux in the third act, "That night I'll ne'er forget;" the Legend of the Bell, sung by Germaine, with chorus, in the first act; Henri's Song, "Silent heroes" and the Servants' chorus in the first act; Serpolette's "Cider Song," in the third act; and the chorus "As he's looking somewhat pale," in the second act.

POLDINI, EDWARD

1183 *Poupee Valsante* PIANO

This "dancing doll" was popularized by the magnetic and piquant playing of Fannie Bloomfield Zeisler, till for a time it almost bid fair to become as trite as Paderewski's famous Minuet. The bloom was not worn off this peach however, and it is still good for an encore, almost any time, when well played.

PONCHIELLI, AMILCARE

Amilcare Ponchielli (1834-1886) was one of the great men among Italy's operatic composers, rated by his contemporaries as second only to Verdi—and that is exalted praise. He was born in Cremona, August 31, 1834, and died at Milan, January 16, 1886. A pupil of the Milan Conservatory, while there he wrote his first opera, in conjunction with some of his fellow students. Having finished his schooling he became organist in Cremona and later assumed a post as bandmaster. Meanwhile he composed operas, and did not meet with much success for a time, but the tide turned and with "La Gioconda" his reputation was made. He wrote quite a number of other dramatic works, but he is known the world over as the composer of "La

Gioconda." This work was first produced in 1876, but even to-day it occupies a very prominent position in the repertoires of opera houses and its beauties seem unaffected by time.

887 *La Gioconda*—Selections

OPERATIC

Ponchielli is credited with being the father of the modern school of Italian opera composers and "*La Gioconda*" is his most successful opera; not alone is it his masterpiece but it is one of the best purely Italian operas extant and it holds its place in most big opera houses the world over. Its librettist appears as "Tobia Gorrio," but this name is fictitious, being arrived at by a transposition of the letters of Arrigo Boito, famous musician and librettist. The plot is built upon Victor Hugo's drama "*Angelo, le Tyran de Syracuse*."

The opera's premiere occurred at La Scala, in Milan, in 1876, and it won immediate success; yet its composer was not satisfied and spent three years remodeling it, so that when its new version was presented at Genoa in 1879 it was declared a masterpiece—which it assuredly is.

Here is presented a fine Selection of this music which contains the famous tenor solo "*Cielo e Mar*," the lilting Barcarolle, other arias and spirited choruses, ending with the rousing finale to the third act, which episode is the musical climax of the entire opera.

✓ 117 *La Gioconda*—Dance of the Hours

OPERATIC

Here is presented one of the most notable bits of ballet music written. It occurs in the third act of the well-known opera, "*La Gioconda*," the scene being that of "*The House of Gold*." There, Alvise, one of the Venetian Inquisitors, has invited a party of guests to witness a gorgeous spectacle, the "*Dance of the Hours*."

The program of the Dance is the struggle of the Hours of the Day against their opponents, the Hours of the Night. With the beginning of this charming music the dancers appear representing the Hours of Daybreak. Then there appears a group representing the Hours of the Day. These are soon pursued by the Hours of Evening, and finally by the Hours of the Night. Then there is a struggle for supremacy, ending in a huge climax. The music is irresistible in the charm and daintiness of the opening section, while the brilliancy of the close is impressively effective, and it is charged to its very length with melody.

P RICE, WM. H.

1159 *The Bells*

ORGAN

This is a composition of decidedly a meditative religious character, with a short chime theme of only two notes, running thro' almost the first part of the composition. This apparent meagerness does not make the composition dull by any means, the melody being interesting and impressive. Then comes a second theme which is worked up gradually to a rousing fortissimo. Then returns the original motive and the chimes are heard dying away in the distance at the close.

1208 *A Day in Camp*

This roll as its title indicates is descriptive of the ceremonies incident to a day in camp, the various trumpet calls being those in use by the United States Army. It begins with the "Reveille" or rising call, "I can't get 'em up in the morning," followed later by the sounding of the "Assembly" for the purpose of a special service in a neighboring church, the chimes from which are heard "firing" the bells. This music is abridged from an old "Bobs Major" which has been in use abroad for many years.

Entering the church we hear faintly the "Processional," "Onward Christian Soldiers." Now it becomes louder, while the trumpets of the battalion accompany the chorus in a stirring obligato.

A short interlude indicative of the passing of time brings us to the ceremony of the afternoon, the Dress Parade. We hear the "Assembly" again this time for the gathering of the companies, followed by the Adjutant's call for the assembly of the battalion upon the parade grounds.

Then follows the march for the entry of the battalion and later the trumpets sound the "Retreat," at the closing note of which the evening gun is fired. At this signal the Post flag is slowly lowered, during which the band plays "The Star Spangled Banner" and the battalion marches off the parade ground.

The evening having fallen, the boys are heard in the distance singing "Tenting on the Old Camp Ground." Then comes "Tat-too," the evening call, and finally "Taps," the signal for extinguish-

PRICE—Continued

ing all lights, first near at hand and then faintly echoing from the distant hills, bringing to mind the beautiful words which have been set to this music:

Fades the light
And afar goeth day, cometh night,
And a star
Leadeth thee, speedeth thee to thy rest.

1041 *Gracie*

ORCHESTRA

A trifle light as air but graceful in melodic outline, and with an effective accompaniment with harp effects.

665 *Scottish Melodies*

Introducing: Scots Wha Hae; Bonnie Laddie; Campbells Are Comin'; Comin' Through the Rye; Annie Laurie; Green Grow the Rashes, O; Edinboro Town; Tullochgorum, and Auld Lang Syne.

In this effective roll the arranger has achieved the feat of embracing within most reasonable length many of the famous Scotch airs, and has so placed them that contrasts abound, that there is just enough of each one of the nine numbers, and that the fitting climax arrives at the end of the roll with a stirring presentation of "Auld Lang Syne."

Another fine feature about the planning of this roll is the imposing beginning, with "Scots Wha Hae," which stirring air quickens the pulses and prepares the listener for the music that is to follow. With "Bonnie Laddie" a change of mood is effected, and with the succeeding "Campbells Are Comin'" there is once more a return to the martial mood. "Comin' Through the Rye" is pleadingly voiced, while in "Annie Laurie" there is clever employment of the Aeolian harp stop. Merry is "Green Grow the Rashes, O," followed by "Edinboro Town," upon the heels of which there treads the skirling "Tullochgorum." Then, for a rousing finale, there is "Auld Lang Syne," with its fine sentiment voiced in chords of mighty depth and breadth—a great conclusion to a fine roll.

P UCCINI, GIACOMO

Giacomo Puccini (1858—) is in all likelihood the greatest of living Italian composers. He was a pupil of the famous dramatic composer, Ponchielli, and has written

several operas that have had success in almost every country where they have been produced. He is a modern in his musical ideas and in the expression of them.

- ✓ 134 *La Bohème—Selection, No. 1*
Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
 OPERATIC

Puccini's famously successful opera, "La Bohème," scarcely needs an introduction, as it is so well and so favorably known in this country, as well as in the opera-houses of Europe. The text is founded upon Henri Murger's notable story of life in the Latin quarter of Paris, and Puccini's music mirrors the atmosphere of that fascinating place most wonderfully. Two selections are arranged for the Aeolian Pipe-Organ, thus giving the listener a very adequate idea of the musical beauties of this fine work. This, the first selection, deals largely with the music of the studio scene and the tender strains to which Mimi and Rodolfo discover their love for each other. The second selection may be found on Roll 136.

- ✓ 136 *La Bohème—Selection, No. 2*
Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
 OPERATIC

In this roll of music from Puccini's opera, "La Bohème," there is incorporated much of the inimitably brisk and joyous music of the Christmas scene, celebrated in the streets of Paris, and particularly in front of the student's rendezvous, the Café Momus. There are the exquisitely beautiful waltz music, the march to the tune to which the French National Guard parade, also the introduction to that act, as well as to the following one. All this is skilfully arranged and delightfully put together, doing justice to the ever-charming music of this attractive stage work.

- ✓ 974 *Madam Butterfly—Fantasie*
Paraphrased by Harry Rowe Shelley
 OPERATIC

Here is presented an interesting and effective paraphrase of important melodies and incidents from Puccini's exquisite opera, "Madam Butterfly." Many and beautifully melodious incidents are crowded within the length of this roll and it will serve to give the uninitiated a very adequate idea of the character and charm of this music, while to those who know and admire the work this music will recall its chief features. The arrangement begins with the curt and almost brusque orchestral prelude to the first act, and

PUCCINI—Continued

the final episode is that of the death of Cio-Cio-San, ending with that shrill discord which so vividly voices the poignant grief of the moment. A few of the themes heard during the course of the music are the tenor's chief aria in the first act, when Lieutenant Pinkerton describes to the American consul the charms of the Japanese maiden called "Madam Butterfly," and the love music of the wedding night, when the two lovers sing of their hearts' fulness in the wistaria-laden, moonlit garden.

1080 *Madam Butterfly—Introduction*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

This opera, produced in Milan in 1904, was at first a failure, and then suddenly an enormous success. It is now played everywhere, and the title role is a great favorite of the—to the manner born, naturally—Japanese prima donna, Tamaki Miura.

When Verdi closed his last opera, "Falstaff," with an elaborate fugue, he caused great surprise, even though Wagner had done something similar in *his* only comic opera, "The Mastersingers." So Puccini, in an opera that, altho' tragic in its denouement, has its light moments, *begins* with a fugue! It is not fully elaborated, however, as only the "exposition" is given (the entry of the four voices, one after the other) when the curtain and the action begins. This present selection goes much further than the introduction proper (a matter of only thirty-eight bars) and gives us the best of the music of the opening scenes.

1081 *Madam Butterfly—The Marriage*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Shortly after arrival of Butterfly (as in roll No. 1082, the "Star Spangled Banner Scene") come the friends and relatives of Butterfly, guests at the wedding. Butterfly announces to Pinkerton her rejection of the religion of her parents and her acceptance of the religion of Pinkerton's people. Here is where the present roll begins—the commissioner arrives and reads the marriage contract which the bride and groom sign. Then come various comic incidents such as that of Butterfly's drunkard relative who wants to drink all the saké in sight, and then are heard the anathemas of Butterfly's relatives who object to her change of religion. Here occurs a sort of "curse motive" (in strange intervals), a theme that is played, quite in Wagner's manner, when during the love

PUCCINI—Continued

duet following, Butterfly's frightened thoughts recall the cursing. Pinkerton drives off the trouble makers; "Dearest, weep no more—let the frogs croak their worst."

1230 *Madam Butterfly—Love Duet*

Arranged for Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

After the guests have departed, and Pinkerton has driven away the noisy relatives, Suzuki (Butterfly's maid) is heard murmuring her evening prayer. Evening falls and Pinkerton and his charming Japanese bride are left alone. In the midst of the exchange of loving phrases, Butterfly thinks she still hears her relatives shouting their curses (the motive is heard from the orchestra) but Pinkerton comforts her, the love duet becoming more and more intense and passionate. Finally they go into the house and the curtain falls, the orchestra closing with a soft dissonance.

✓ **135 *Tosca—Selections***

OPERATIC

A most comprehensive and effective selection of music from Puccini's famous opera, "Tosca," is here presented. Incidents from the three acts have been selected, with a view of giving the hearer a distinct impression of this dramatic music, and they have been culled and arranged so as to form a roll that is admirable in the desirable qualities of melody, climax and contrast. The roll begins with the brief introduction to the opera, a few crashing measures that announce the brutal theme of Scarpia, the unscrupulous Roman spy and despot. A chromatic passage, so typical of Puccini's music, which here clothes Sardou's drama, is now heard, and then follows the pleasing and tuneful lilt of the Sacristan's song. Some of the love music sung by Cavaradossi and Tosca now appears, and this concludes the numbers chosen from the first act. Cavaradossi's jubilant shout of "Victory, Victory!" from the second act, is the next stirring number. A fine contrast now comes in "Tosca's Prayer," probably the best-known and most liked episode in the entire opera. From the final act there is some tender love music, indulged in by Cavaradossi, and the close of the roll is the dramatic end of the opera, the scene when Scarpia's henchmen discover that their master has been murdered. They rush to apprehend Tosca whom they accuse of the deed, but she leaps to her death from the parapet of the castle, while the music chants a glorious, brilliant phrase typical of the love of this heroine for Cavaradossi.

✓ 154 *Tosca—Introduction to Act III*

For organs containing cathedral chimes

Arranged for Aeolian Pipe-Organ by Arturo Vigna

OPERATIC

The scene of the third act of Puccini's musical setting of Sardou's drama, "La Tosca," is laid at the castle of Saint Angelo. From the castle's platform—which later becomes the scene for the execution of the painter, Cavaradossi—a view overlooking Rome is presented. The Vatican and St. Peter's are shown. When the curtain rises it is night. The orchestral introduction paints the peacefulness of this scene. The voice of a shepherd is heard singing, "Day now is breaking," and sheep bells jingle pastorally. From afar bells of the various churches begin to ring for matins, this sound punctuating the orchestral commentary upon the scene. It is a very clever and effective bit of orchestral painting.

Q U E E N L I L I U O K A L A N I

893 *Aloha Oe*

VOCAL

The composition of this appealing, sentimental song is credited to the Hawaiian queen, Liliuokalani. It is music typical of the Hawaiian Isles, and in this country it has achieved tremendous popularity. It is simple in its form and its themes are frankly sentimental, voicing the mood of the title of the song, which has been Englished as "Farewell to Thee."

R A C H M A N I N O F F , S E R G E I V A S S I L I E V I T C H

Sergei Vassilievitch Rachmaninoff (1873—) is one of the prominent figures of modern musical Russia. He is a pianist, but it is principally as a composer that he is known in this country. He toured America in 1910 and again in 1919.

358 *Melody in E*

Transcribed by E. H. Lemare

PIANO

Rachmaninoff is one of the prominent modern Russian composers whose fame in this country is wrapped up principally in the pianoforte prelude which was made a favorite here by the public performances of it by the composer's cousin, Siloti, the pianist. Besides this work Rachmaninoff has written quite a number of compositions, ranging in form from opera down to more modest works. Of the latter variety this "Melody," is an exquisite example. Its theme is a slow melody, full of fervent tenderness. The second part of the theme is laden with unfulfilled yearning, after which the first part of the composition returns and sobs itself into silence.

684 *Prelude in C-sharp Minor, Op. 3, No. 2*

PIANO

This Prelude, written originally for the piano, is the best known of all of Rachmaninoff's compositions. It is quite frequently played in public by concert pianists, and it has vogue. It is a work full of tense, dramatic force, and it is thoroughly Russian in its intensity. At the beginning the main theme is boldly set forth, its frankness undisguised, and this characteristic marks the Prelude throughout.

R

AFF, JOSEPH JOACHIM

Joseph Joachim Raff (1822-1882) was a most prolific composer and an arranger of music. As the former he was active in almost every branch of music writing, including works that ranged in importance from simple piano pieces to symphony, oratorio and opera. Poverty compelled him to produce a vast mass of works, which are naturally of varied excellence.

22 *Cavatina*

VIOLIN

This "Cavatina" has long been famous, not alone as being one of Raff's best-known compositions, but also as being one of the most lovable little works in existence. All of its charm, and with this likewise all its merit, lies in the tender theme upon which the work is founded. This is like some touching song crowded with senti-

ment, and the composer has availed himself of each opportunity and has made capital of his moments of climax in a very commendable way. It is a beautiful bit of simple writing, and as such it will easily continue to resist the ravages of time as it has successfully done.

934 *Festival March, Op. 139* ORCHESTRA

This composition, originally written for orchestra, plainly expresses the character as signified by its title. Its beginning is impressively pompous, and the rhythmically clear-cut principal theme finely voices the idea of a festivity. The chief phrase of this theme is most liberally employed, and effectively stamps the work by its preciseness. The trio then appears, based upon a tender, singing melody, and quite modest in its sentimental character, thus proving a fine contrast to the initial idea of pomp and pageant. At the end, however, the first part returns again in all its brilliancy, and serves to conclude the March stirringly.

495 *Symphony No. 5, "Lenore"* *Third Movement: Tempo di marcia*

ORCHESTRA

The title "Lenore," which this symphony bears, is derived from the fact that it has, for its program foundation, the celebrated German ballad, "Lenore," written by Gottfried August Bürger, and made known to English-speaking people by a translation made by Sir Walter Scott.

There are three divisions to the symphony—so far as the program goes—but the work falls into the customary four movements. The first part, embracing the first and second movements, is called "Love's Happiness." Then comes the second part, expressed by the third movement, the one here presented, and this bears the title, "Parting." Part three, voiced by the final movement, is headed by the caption of "Reunion in Death."

The composer admitted that only this final movement had directly to do with the original ballad text of Bürger, and that he, Raff, has supplied the program of the preceding movements so as to serve as an introduction to the last episode. Beginning with "Love's Happiness," this symphony depicts the story of two lovers who enjoy their happiness until war comes and causes a parting. The present March describes the passing of an army corps, first heard in the distance and gradually approaching until the climax

is achieved. An Intermezzo section is supposed to be descriptive of the lovers' farewell, and after this the march resumes and dies away in the distance.

A brief note about this symphony. It is the fifth in a series of twelve composed by Raff, who conducted its first performance in 1872, the year of its composition. A year later it was first played in Boston, conducted by the late Theodore Thomas.

R AVEL, JOSEPH MAURICE

Joseph Maurice Ravel (1875—), one of the foremost of French modern musicians, was born March 7, 1875, at Ciboure, in the Basses Pyrenees, very near the Spanish border. His parents decided upon the youth's career when he was twelve years of age, resolving that he should be a musician, and he entered the Paris Conservatoire when he was fourteen, studying chiefly with De Beriot and Emile Pessard, and in 1897 he entered the class of Gabriel Faure, with whom he studied composition. In 1905 he was barred from competing for the Prix de Rome, and this brought up a violent discussion resulting in the resignation of Theodore Dubois as director of the Conservatoire and the bringing of Ravel's name before the public. Since then, however, this composer has become widely known as the writer of remarkably interesting and effective modern compositions of which the present is a fine example.

927 *Ma Mere l'Oye—Petit Poucet (Hop o' My Thumb)* ORCHESTRA

There are five in this group of Mother Goose Pieces, this being the second in order of performance, and they were originally composed for pianoforte and dedicated to two children, Mimie and Jean Godebski. Their first performance, in the original four-hand piano version, was in 1910; but a year later Ravel transformed this music into a ballet which was danced in Paris in 1912. Since then the present group of five pieces has been played in its orchestral version by many prominent symphony orchestras, winning admiration for its cleverness and novel beauty.

The score of the episode of "Hop o' My Thumb" here reproduced bears a paragraph from Charles Perrault, an author who wrote a "Tales of Mother Goose" in French. This quotation is the best

RAVEL—Continued

possible clue to the understanding of the music's programme, and it runs:

"He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

RAY, LILIAN

1066 *The Sunshine of Your Smile*

VOCAL

This is a song by an English composer who has a number of popular songs to her credit. The lyric is by Leonard Cooke, and the sentiment of the whole may be fairly gauged from the first stanza and its refrain:

Dear face that holds so sweet a smile for me,
Were you not mine how dark the world would be!
I know no light above that could replace
Love's radiant sunshine in your dear, dear, face.

Give me your smile, the lovelight in your eyes,
Life could not hold a fairer Paradise;
Give me the right to love you all the while,
My world forever—the sunshine of your smile!

REES, W. H.

1214 *At the Front—One-Step*

ORCHESTRA

"One-step" describes this music completely; it has a good lilt to it, and there is a trio with a songlike slow melody, tho' the accompaniment keeps up a lively movement.

REEVES, D. W.

616 *March—Second Regiment, C. N. G.*

MILITARY BAND

A spirited march this, delightful for its many features of melodiousness and for its clear, clean-cut rhythms. It has a great deal of brilliancy and dash, and the introduction to the trio section is quite novel and very effective. The stirring qualities of this music are set in high relief by the more sedate lyric incidents that punctuate the course of the composition.

REISSIGER, KARL GOTTLIEB

R *Karl Gottlieb Reissiger (1798–1859), who in his career was successor as conductor to two famous musicians, namely Marschner and Weber—was born near Wittenberg, January 31, 1798, and died at Dresden in 1859. He gave up theology for music, being gifted with a barytone voice and talent for composing. He went to Vienna, devoted himself to music, sang in public and composed; continued his studies at Munich, was sent to Italy by the Prussian government to study musical conditions, taught in Berlin, and founded a music conservatory at The Hague. He succeeded Marschner and Weber at Dresden, and composed an endless list of all types of music.*

875 *Felsenmühle—Overture*

OPERATIC

Familiarly known by the above title, or in English the "Mill on the Cliff," this spirited music is the overture to an opera, the full name of which is "Die Felsenmühle von Etalieres," and which was produced in 1829 but has long since disappeared from the repertoire of opera houses though the present Overture is still popular at concerts. It begins with a sturdy figure of introduction which leads to a restless, interesting theme which latter proves to be the most important thematic incident in the work and is developed at length. Another vital melody is a martial march-like

REISSIGER—Continued

air; and near the conclusion of the Overture there is cleverly employed the figure of a fanfare which forms the basis of the brilliant coda.

873 *Yelva—Overture*

ORCHESTRA

"Yelva" was a melodrama to which Reissiger composed music and of which the Overture is here presented. It was composed in 1827, and at the present writing has passed almost out of sight and hearing. The Overture is a brilliant bit of writing, frankly old fashioned in form and mood of contents, beginning with a slow introduction which foreshadows the dramatic and then lapsing into a rapid section which introduces two main themes, one impatient and the other lyric. The development is elaborate and the ending brilliant.

R ESCH, JOHANN

1169 *Secret Love Gavotte*

ORCHESTRA

This melodious little gavotte, though by a composer practically unknown, attained great popularity a few years since, and later the melody was set to doggerel words which are familiar to every college man—

"The house was haunted,
But nothing daunted," etc.

R HEINBERGER, JOSEPH GABRIEL

J. G. Rheinberger (1837–1901), pianist, organist and teacher, was born at Vaduz, Liechtenstein, March 7, 1837. He was a prodigy, playing the piano at five, and was considered a fair organist at seven. He studied music at Munich, and later was appointed organist at the court church of St. Michael. In addition he was made conductor of the Munich Oratorio Society, and held a position at the

Royal Opera. Later he received the title of Royal Professor, teaching composition and organ playing. As the latter he numbered among his pupils G. W. Chadwick and Horatio W. Parker. In 1877 he was made Court Kapellmeister of the Royal Chapel Choir. He died in Munich, November 25, 1901.

265 *Pastoral Sonata, Op. 88*

ORGAN

Of the organ sonatas composed by this famous musician none occupies so high a position of esteem as does this "Pastoral Sonata." It is an impressive work, from the very beginning. Its first movement begins with the statement of the Eighth Gregorian Tone, upon which the composer bases a chorale. The whole mood of this movement is that of majesty.

Now comes the second movement, an intermezzo, idyllic in cast of spirit and theme, and doubtless the section of the work from which it took its title. It is an inspired, sentimental bit of writing.

The final movement is a fugue, but a departure from the usual cut-and-dried sonata fugue. Its course is interrupted by the introduction of a chorale and the Gregorian Psalm, and then the fugue resumes. Now is heard both the fugue and the chorale, skillfully combined and lashed to a remarkable climax, in which mood the work concludes.

658 *Vision*

ORGAN

As a composer Rheinberger is rated high among contemporary musicians. His works cover many varieties of compositions, including opera, incidental dramatic music, oratorio, symphony, organ sonata and pianoforte writing. The present "Vision" is a fine example of his smaller compositions. About the beginning there is a quality of mystery that is enchanting, this being interrupted occasionally by dramatic recitative passages. The poetic mood prevails, however, and the ending is very dreamy.

RIMSKY-KORSAKOW, NIKOLAS ANDREIEVITCH

Nikolas Andreievitch Rimsky-Korsakow (1844-1908) was born at Tikhvin, Novgorod, Russia, May 21, 1844; he

died at Petrograd, June 21, 1908. During his naval course he studied 'cello and piano; he was an officer of the navy until 1873, and was a professor in the Conservatory at Petrograd from 1871 until his death, except for the interval of a few months in 1905. He has also been active as a conductor.

His compositions include several operas—one of which, "The Golden Cock" was recently produced in New York, many orchestral works, including three symphonies, overtures, symphonic poems, chamber music, piano pieces, songs and choruses. His music is full of color and stirring rhythm; he is one of the greatest masters of orchestration.

1141 *Scheherazade—Story of the Prince*

This is the second movement from the famous orchestral suite. The score, composed in 1888, bears the following programme:

"The Sultan Shahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her own life by interesting him in stories which she told him during one thousand and one nights. Goaded by curiosity the Sultan put off from day to day the execution of his wife, and at last renounced completely his bloody plan. Many marvels were told Shahriar by the Sultana Scheherazade. For her tales the Sultana borrowed from poets their verses, from folk songs their words, and she interwove the tales and adventures."

The printed score gives no further titles. But the second movement is generally considered to be "The Story of the Kalandar Prince." There is a violin passage heard from time to time during the entire work which represents the Sultana as narrator—"Once upon a time."

1142 *Scheherazade—The Young Prince and Princess*

ORCHESTRA

This is the third movement—"The story of the young prince and the princess!"

The opening theme is suave and flowing—there are rapid running passages against it for clarinet, flute, and later the violins; and of course the music of the "Narrator" (Scheherazade) is heard, on a solo violin. There is not as much rhythmical variety in this movement as in the others, though the music is far from being monotonous. It especially serves as a contrast to the movement immediately preceding.

RINCK, JOHANN CHRISTIAN HEINRICH

R *Johann Christian Heinrich Rinck (1770–1846) was one of the famous organists of the eighteenth century. He was born in Elgersburg, Thuringia, February 18, 1770, and died at Darmstadt August 7, 1846. He studied under various masters, one of which was Bach's pupil, Kittel, and then, after officiating as organist at Giessen and Darmstadt, became court organist in 1813, and four years later was appointed chamber musician. His compositions are numerous, including organ pieces, chamber music and pianoforte compositions. He has also contributed text books on the subject of organ playing.*

537 *Flute Concerto*

Allegro (First Movement).

ORGAN

Although called a "Flute Concerto," this music was really written for the organ and meant for the display of the possibilities of the flute stop. The first movement is here presented, a merry Allegro, which begins imposingly with a brief but effective introduction, introducing almost immediately the solo flute stop. The main body of the movement gives vast and clever employment to the flute stop, showing its uses in florid passages, arpeggios and trills, as well as displaying its sentimental features. The music reminds the listener of some of Mozart's writing, so constant is the composer's aim for clarity and simplicity.

RITTER, AUGUST GOTTFRIED

R *August Gottfried Ritter (1811–1885) was a German organist, a pupil of Fischer and Hummel, and who wrote quite a mass of works for his instrument. He has also edited some works about the organ and organ playing.*

216 *Sonata in E Minor, Op. 19*

ORGAN

Among Ritter's compositions for the organ there are four fine organ sonatas, of which the present is the second. It is a finely conceived work, one betraying a great deal of musicianship and thought, as well as an ample quantity of sentiment on the part of the composer. The introduction is imposing; in the slow movement there is a certain devotional intensity, and the fast movement that follows is very spirited. Altogether it is a most commendable work.

R OBERTS, LEE S.

1276 *Smiles*

VOCAL

This is a catchy song too well known to need description, the refrain of which is as follows:

There are smiles that make us happy,
There are smiles that make us blue,
There are smiles that steal away the tear drops,
As the sunbeams steal away the dew;
There are smiles that have a tender meaning,
That the eyes of love alone may see,
And the smiles that fill my life with sunshine
Are the smiles that you give to me.

R OBYN, ALFRED G.

Alfred G. Robyn (1860-) was born in St. Louis, April 29, 1860. His father organized the first Symphony Orchestra west of Pittsburgh. He travelled with the Emma Abbott Company and has been well known as an organist and composer for years. He has written sacred music and comic operas, among the latter "The Yankee Consul" being perhaps the best known. He came to Brooklyn in 1910 as Organist in a large Church.

1026 *Answer*

VOCAL

This melodious song written in 1885 is still very popular. It has all the elements of popularity—a tune of well-defined "swing" and with harmonies that set the melody off well. The text begins "Could you but read, my Love, this heart of mine, you'd find a wondrous story written there—It is the tale my lips would frame to thee,—If I but dare. Let but your eyes, Love, bid my tongue to say, what's in my heart."

R OECKEL, JOSEPH LEOPOLD

R *Joseph Leopold Roeckel (1833–1908), the son of the singer and operatic manager, Professor Joseph Augustus Roeckel, was born at London, April 11, 1838. He received his musical education at Wurzburg and at Weimar, besides which he also studied with his father and with his brother, Edward, who was a pianist. He lived in Clifton, Bristol, England, where he was esteemed as a teacher and a pianist. As a composer he is known as a writer of cantatas, pianoforte pieces and songs. He died in 1908.*

742 *Air du Dauphin*

Arranged by W. T. Best

PIANO

This is originally a pianoforte piece, and it bears the explanatory subtitle: "Ancienne Danse de la Cour"—"Ancient Dance of the Court." It is based upon a charming melody, graceful and quaintly old-fashioned, which suggests to the listener the picture of some stately dancing scene in the old days of French romance and chivalry. The middle section is also dainty, but it affords some sense of contrast, and then the first part is repeated to conclude this finished, pleasing work.

R OLFE, WALTER

1057 *Teresina*

PIANO

A graceful "Danse Impromptu" for piano by the composer of "Kiss of Spring" waltzes. It has a lilt to it that, altho' written for piano, makes it peculiarly adaptable to the organ.

R OMBERG, SIGISMUND

1248 *Maytime—Waltz*

This is a "Waltz Potpourri" arranged from melodies of the popular operetta success, "Maytime." It is a very danceable

waltz—and suggests sometimes the peculiar waltz lilt of the Waltz Kings—Johann, Edward, and Josef Strauss.

ROSEY, GEORGE

1107 *Rainbow Dance* ORCHESTRA

This dance, by the popular George Rosey, is quite in his usual vein. While perhaps not displaying as much color as the title would lead one to expect, it is a good danceable tune.

ROSSINI, GIOACHINO ANTONIO

R *Gioachino Antonio Rossini (1792–1868), called the "Swan of Pesaro," was a composer of cheery Italian operas that are famous examples of their kind. Besides these he also wrote dramatic operas, of which "William Tell" is credited with being his masterpiece and it was likewise his last opera although he lived for forty years after its production.*

179 *Barber of Seville—Overture* OPERATIC

Rossini's immortal opera, "Il Barbiere di Siviglia," was composed in thirteen days. Its first performance occurred at the Teatro Argentina in Rome in 1816, and was a terrific fiasco owing to the fact that the composer had used the libretto of an opera composed in 1776 by Paisiello and which was still very popular in Rome. Singers were jeered and hooted at, the audience whistled its disapproval and threw insulting remarks at the composer who conducted the work. On the following day Rossini wrote some new numbers for the opera and made some other changes, and that night he absented himself from the theatre. The opera was really heard then and was all applauded. It took only a week for the work to

win success, which has never abated, although it is now over a century old.

This Overture was originally written for an earlier opera, "Elizabeth" by name. The real overture of the present opera having been lost, together with another number, the older overture was substituted and has retained its place ever since. It is particularly happy in its merry spirit, forecasting the mood of the opera very delightfully.

507 *Charity*

VOCAL

Originally composed for female voices, solo and chorus, this composition has enjoyed a considerable amount of popularity because of its easy flow of interesting melody and its dramatic climaxes, which Rossini knows so well to rear. After a brief instrumental prelude the voices begin, singing "Strength of the holy, virtue divine," to a theme that is ingratiating. Now comes the solo voice, chanting a pleading theme, the words of which are "Thou in thy nature God dost reveal," after which the chorus again takes up the tuneful thread and brings the music to a stirring conclusion.

701 *The Italian in Algiers—Overture*

OPERATIC

Although Rossini's opera of this title does not live and thrive to-day as one of his most famous works, yet this Overture is well known the world over. It was in its complete form a comic opera in two acts, the Italian text by Anelli, and was first produced in Venice in 1813. Four years later Paris opera-goers heard it, and two years after that it travelled to London. Then, in 1844, it was translated into English and was produced in London.

This Overture is typically Rossinian, and contains melody without end. Its slow introduction, punctuated by crashing chords, its jolly, laughing, gay main theme, its long crescendos and its unceasing vitality—these are qualities that will endure so long as this bright, happy music finds appreciative listeners.

394 *Semiramide—Overture*

OPERATIC

Rossini's opera, "Semiramide," is spoken of as a chef-d'oeuvre, although it is not nearly so successful a bit of operatic writing as the composer's "William Tell" proved to be. In fact, when "Semiramide" was first produced at Venice in 1823 it was greeted very coolly, and its chilly reception probably had some influence upon the

composer's acceptance of an offer made him to go to London, which proved a profitable step for him.

The libretto of Rossini's "Semiramide" is by Rossi, and deals with Semiramide, Empress of Nineveh. The Overture to the work still lives, and is rather frequently done in concerts of pleasing music. It is full of melody, and there is an abundance of sprightliness and brilliancy.

470 *Stabat Mater—Cujus Animam*

VOCAL

The history of the origin of this Rossini work is rather interesting. It is generally known that Rossini forsook his native Italy when he was about thirty-one years of age. This migration took place after a series of successful opera compositions, their success having fired him with greater ambitions which he hoped to gratify in London and Paris. He settled definitely in the latter place, writing his grand opera, "William Tell," for the Paris opera. This work was coolly received, and this incident persuaded Rossini to abandon his aims and to retire. His silence was broken by this "Stabat Mater," which was written at the request of a friend for the Spanish minister, Don Valera, and its composer's original intention was that the work should not be made public. It was dedicated to Don Valera and was to remain his private property. Rossini fell ill before it was completed, so the four unfinished numbers were written by Tadolini. When Don Valera died, nine years afterward, his heirs sold the work to a Paris publisher. Upon making this discovery, Rossini composed the four numbers that had been interpolated by Tadolini, and then resold the work to another publisher, having first brought a successful suit for copyright. The manuscript and its rights of performance changed hands several times, until finally, in 1842, the work was produced in Paris at the Salle Ventadour. On this occasion the four solo singers were Grisi, Albertazzi, Mario and Tamburini.

It is not a boast to claim the greatest degree of popularity for the Rossini "Stabat Mater" among the ten, or more, compositions of this class. The reason is not far to seek, since Rossini was fundamentally and successfully a writer of operas, and his setting of the text of the Virgin's Lamentation is, in consequence, fired with the spirit of dramatic, operatic music. It is punctuated with climaxes that are stirringly effective, and the public doubtless craves this music because of the abundance of Italian melody that throbs in its measures.

The work is divided into ten numbers, and is participated in by four solo voices, which are also employed as a quartet, chorus and

orchestra. The present number, "Cujus Animam," is a tenor air, and is the second incident in the scheme of this composition. Its text has been translated into English as follows:

"Lord! vouchsafe Thy loving kindness,
Hear me in my supplication,
And consider my distress.
Lo! my spirit fails within me,
Oh! regard me with compassion,
And forgive me all my sin!
Let Thy promise be my refuge,
Oh, be gracious and redeem me,
Save me from eternal death!"

The music follows a line of formal simplicity, but its course is strewn with moments of effectiveness. This applies particularly to the climax near the close of the solo.

✓ 468 *Stabat Mater—Quis est Homo* VOCAL

This duet, for the first and second sopranos, is the third number in the "Stabat Mater." It, too, is one of the very popular incidents in the work, and its music is almost too familiar to invite description. At the beginning the theme is voiced by the first soprano—after seven bars of effective introduction—and then the second soprano takes up the melody. After this the two voices join and lead the melody through several pages of florid writing, full of stirring and dramatic incidents and ending, finally, in an operatic run and trills. The English translation of the text follows:

"Power eternal! Judge and Father,
Who shall blameless stand before Thee
Or who Thy dreadful anger fly!
Hear, and aid us strength to gather,
To obey Thee, still adore Thee,
In hope and faith to die!"

472 *Stabat Mater—Pro Peccatis* VOCAL

"Pro Peccatis" is the fourth number—a bass aria, the words of which in English read:

"Through the darkness Thou wilt lead me,
In my troubles Thou wilt heed me,
And from danger set me free.
Lord! Thy mercy shall restore me,
And the day spring shed before me,
All salvation comes from Thee!"

This aria is probably more churchly and serious in its nature than is any other incident in this "Stabat Mater." Its principal themes, of which there are two, are strong in character, and the episode is rich in climaxes for which Rossini was famous.

474 *Stabat Mater—Inflammatus* VOCAL

The "Inflammatus," which occurs near the conclusion of the work, is written for soprano and chorus. It is a brilliantly dramatic incident, and the composer has shown remarkable cleverness in his use of the choral forces, making these serve as a background against which the soprano melody stands boldly, its profile thrown into high relief. The words, in English, should be cited:

"When Thou comest to the judgment, Lord, remember Thou Thy servants! None else can deliver us.

"Save and bring us to Thy kingdom, there to worship with the faithful, and forever dwell with Thee!"

The number begins with an orchestral prelude which, in character, foreshadows the dramatic contents of the music that follows. Then the solo voice, supported by a restive accompaniment, begins with its message, dramatically framed. This rises to a climax, and then enters the chorus, chanting, almost in a monotone, the contrite phrase: "None else can deliver us." After this the solo voice enters modestly with: "Save and bring us to Thy kingdom," which phrase is supplemented by the comments of the chorus. This process is repeated, and the whole episode culminates in a climax of great force—even for Rossini, who dealt liberally in such devices.

152 *William Tell—Overture* OPERATIC

"William Tell" was the masterpiece with which Rossini closed his operatic career. It is not counted among the operatic works that have great hold upon the public at the present day, but the Overture is known everywhere and is as widely admired. The program meaning of the Overture may be rapidly sketched: The opening phrase, serene in character, is indicative of the calm of the Alpine landscape. Then an Alpine storm flashes upon the scene—which incident Rossini handled with superb cleverness—and spreads its gloom and terror. After this has passed the sound of the *Ranz des Vaches* is heard and accents the mood of peace. Then the scene changes rapidly again, and the spirit of martial energy is loosed. Instead of the piping of the cow herders the call to arms is heard, and at the close of the work there is voiced the jubilant mood of victory.

RUBINSTEIN, ANTON

R Anton Gregorovitch Rubinstein (1830–1894) was a famous piano virtuoso, one whose fame was almost equal to that of Liszt. But, like Liszt, Rubinstein craved to be recognized as a composer, writing no less than thirteen operas, and a great deal of music of various kinds which has had varied success. With Wieniawski, the violinist, he toured the United States in 1872.

993 *Bal Costumé—Polonais et Polonaise*

PIANO

The "Costumed Ball" (opus 103) is a set of twenty pieces written for piano, four hands, which were subsequently orchestrated and also arranged for two hands. Theodore Thomas used to play selections from this work frequently. The above is the title given to No. 9 of the set: "Polish gentleman and lady." The polonaise is a particular Polish dance which has acquired that title in other countries than Poland. The words "polonais" and "polonaise" are simply the masculine and feminine forms of the French word for "Polish;" i.e., pertaining to Poland. This dance movement of Rubinstein's has very little in common with the polonaise beyond the 3-4 time.

995 *Bal Costumé—Pacha et Almée*

PIANO

This is number 12 of the set, and is an eighteenth century dance. A Pacha is a high Turkish dignitary, and an Almée is a dancer. Naturally Oriental rhythms and melodic figures are woven into this dance. Rubinstein excelled in reproducing Oriental effects. There are two principal themes, the first, in A minor, but with a B flat—an Oriental touch—followed by a smoothly flowing melody in sixteenths. The middle portion, in C major is more sustained.

989 *Bal Costumé—Toreador et Andalouse*

PIANO

Here are linked the Toreador and the Andalusian, and these numbers are by far the most popular of the entire set. Little description is necessary, for the music is vividly impressive in its programme meaning—first are heard the Spanish rhythm and the showy melody chanted by the hero of the arena, followed by the impetuous, whirling dance of the fair Andalusian. It is a brilliant bit of composition.

406 *Feramors—Bayadere Dance, No. 1*

OPERATIC

The subject of Rubinstein's opera, "Feramors," is taken from Thomas Moore's "Lalla Rookh." The synopsis of the plot of the Rubinstein opera has been concisely set forth as follows: "Feramors, the hero, is a young poet who entertains Lalla Rookh with recitations on her journey to Delhi, whither she is going to be married to the Sultan. She falls in love with Feramors before the journey is over, and discovers on her wedding morning that he and the Sultan are one."

Rubinstein has mirrored in his music the ideas of Oriental luxury and exotic beauty. The number on this roll is an excerpt from the opera's ballet music, the first dance of the Nautch Girls, or Bayaderes. It is a very sprightly and pretty bit of writing.

420 *Feramors—Bayadere Dance, No. 2*

OPERATIC

This second dance of the Nautch Girls is a robust bit of writing, boasting a great deal of swing. The principal theme is hinted at cleverly in the few bars of introduction that precede the dance proper. This theme, once stated in full, dominates the entire movement. There are in this Bayadere Dance glimpses of Oriental colorings skilfully suggested by this attractive music.

424 *Feramors—Torchlight Dance*

OPERATIC

The full title of this ballet excerpt from Rubinstein's opera, "Feramors," is "Candle Dance of the Brides of Kashmire." It is a bit of writing of greatest charm, a dainty composition in waltz time. The opening theme is as coy and alluring as possible. Then there comes a contrast in a long-breathed second melody that is delightfully voiced over an attractive accompaniment. At the close the pretty opening section is repeated with added effect.

398 *Feramors—Wedding March*

OPERATIC

In this Wedding March there is pictured Oriental pageantry that is unmistakably lavish. Pomp is voiced in this music, which is unusual in its general outline and character. The opening is majestic, and in the second part there comes a mild and sentimental theme that stands in richest contrast to the imposing announcement

made at the start. This beginning is heard again later and the whole concludes with extravagant brilliancy, quite worthy of Rubinstein.

348 *Fourth Barcarolle, in G Major*
PIANO

The present Barcarolle is the most famous one among the five compositions of this class that stand to Rubinstein's credit. It is also easily the most beloved one. Its melodies are very beautiful, and the musical mood of the work is sincerely in keeping with the whole picture—that of the lazily stirring oars, the gracefully moving boat and the persistently restless splashing of the water against the sides of the boat.

302 *Kammenoi-Ostrow*
PIANO

The title of this attractive composition is derived from one of a group of islands in the river Neva, below Petrograd. This island, called Kammenoi-Ostrow (in English, Stone Island), contains a palace, besides hotels, casinos and concert halls, and the place is a pleasure resort for the residents of Petrograd. It was there that Rubinstein lived for awhile and made his stay famous by composing a group of piano pieces descriptive of some scene, incident or person of the island. The present number is a musical portrait of Mlle. Anna de Friedebourg, one of Rubinstein's friends—at least, it is a record of musical impressions made by her upon the composer. Whether the listener can unravel these satisfactorily or not matters very little, as the beauty of the composition itself lifts it independent of a program meaning for its absolute enjoyment.

230 *Melody in F*
PIANO

To many the name of Rubinstein, as composer, is known only by this far-famed "Melody in F." It gained tremendous popularity in this country, when it was performed by its author during his visit here in 1872-73, and since then it has still appealed to the musical multitude by its frankness of melody and simplicity of musical speech. The composition reminds one of a song—in fact, words have been set to this theme, and the form is also that of the simple song, with its first statement, the succeeding necessary contrast, and the repetition of the first part. Rubinstein has written numberless compositions that are more imposing and ambitious, but in the matter of charming simplicity he scarcely again has achieved the equal of this melody.

963 *Romance, Op. 44, No. 1*

PIANO

Originally written as a pianoforte composition and made very popular with concert and salon audiences by its frequent performance, this familiar "Romance" is here presented in an effective transcription for the Aeolian Pipe-Organ. Its pleading main theme, its graceful interluding section and then the repetition of the original theme with its imposing and dramatic climax—these episodes are most effectively voiced in the present arrangement and thus this music takes on a new and added interest.

489 *Trot de Cavallerie*

PIANO

Typically a brilliant Rubinstein composition this, bearing a descriptive title which suggests a picture that is cleverly carried out by the music. Its melodies are all dashing, save that of the trio, where a more imposing and lyric theme is heard. But the chief characteristics of this pleasing writing are dash and brilliancy.

S AINT AMBROSIUS

733 *Te Deum*

(Melody Composed About 370 A. D.)
Harmonized by Johann Sebastian Bach

VOCAL

This wonderful air, supposed to have been composed by St. Ambrosius, has been harmonized for organ by Johann Sebastian Bach. St. Ambrosius—or St. Ambrose—was born in Trier in 333 and died in Milan 397; some twenty years before his death he was elected bishop of Milan, and after his death was canonized. Because of his valuable services in introducing ritual song in the church service he is called the "Father of Christian Hymnology," and he is also credited with other important reforms of singing in the Western Church.

The present noble theme is exalted in character and is not unlike the chorale "Ein' Feste Burg ist unser Gott." In its first statement the Aeolian Chimes are effectively employed to intone the

theme which is richly embroidered with interesting, majestic harmonies. After the first, full-throated voicing of this theme the melody is then simply stated, heard against a dignified, shifting bass figure; and in its third voicing it assumes a tender, sentimental mood. For the fourth and final time it is set forth, this time rising to a climax of tremendous impressiveness, after which the music dies quietly away.

S AINT-SAËNS, CHARLES-CAMILLE

Charles Camile Saint-Saëns (1835-) is easily considered the foremost of living French composers. He has won renown as pianist, organist—he held the important position as organist at the Paris Madeleine—conductor and composer, and is to-day esteemed and admired the world over.

4 *Bénédiction Nuptiale*

ORGAN

The title of this composition explains the use for which it was composed and designed, so there remains but to add a few words about the music itself. After a short introduction, a very lovely theme begins to unfold itself—at first modestly, but increasing in fervor and importance with every measure, until it gradually has reached the summit of a tremendous climax. Thereafter it dies away gracefully. This section is repeated, and then, with a very alluring coda, the work ends with impressive peacefulness.

864 *Communion in E*

ORGAN

Over a simple, rolling bass there is voiced an appealing melody which is vested with these qualities, commanding sentimental interest. This is interrupted by a sterner theme which, modestly voiced at first, soon assumes a tone of command. Then the opening section returns and brings with it the initial mood of reverent loveliness and the very end is quite tender in character.

812 *Danse Macabre*

ORCHESTRA

The program to this symphonic poem is to be read in the verses by Henri Cazalis:

"Zig, zig, zig, grim Death in cadence
Striking with his heel a tomb.
Death at midnight plays a dance tune,
Zig, zig, zig, upon his viol.
The winter wind blows and the night is all dark;
Moans are heard in the linden tree.
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.
Zig, zig, zig, each one is frisking;
The bones of the dancers are heard to crack—
But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed!"

With the beginning of this music there is heard the chiming of midnight, and then Death is heard tuning up his fiddle. After this the skeletons appear and dance furiously to the music supplied by Death—and weird enough music it is. This orgy grows wilder and wilder, until suddenly is heard the crowing of the cock, after which the skeletons scamper away to their graves.

Apart from its program interest this piece has always made appeal because of its musical beauties and because of its great cleverness. It was written in 1874.

676 *Fantaisie pour Orgue Aeolian—First Section* AEOLIAN PIPE-ORGAN

This Fantaisie, the first part of which appears on this roll, was composed especially for the Aeolian Pipe-Organ, and in it Saint-Saëns has availed himself of the privileges afforded by the technical facilities of this instrument. It may be of interest to recall the fact that both Mozart and Beethoven wrote works for mechanical instruments. Mozart wrote two compositions for an instrument that was known as "a musical clock," and, furthermore, he wrote an andante for a barrel organ, which composition is registered as "piece for the barrel of an organ." These date from the period when the composer was at the height of his power, which fact goes far toward proving that they were not sheerly the whims of an untempered fancy.

So, too, did Beethoven write his program work, "Wellington's Sieg, oder die Schlacht bei Vittoria"—commonly known in English as the "Battle Symphony"—for a mechanical instrument. This apparatus was known as the Panharmonicon, and it was the invention of Maelzel, who is commonly regarded as the inventor of the metronome, and who was an associate of Beethoven.

Saint-Saëns here has disregarded the limitations of the human performer and has embraced the opportunities of the enormous technique of the Aeolian Pipe-Organ. The introduction to the

work is very brilliant and rhapsodic. Then there is voiced a graceful theme, with which the composer toys liberally and interestingly. After this there follows a set of variations. The first one is florid with runs and trills, the second one is interesting with imitations. A complete change of mood occurs in the next variation, which is dramatic and exceedingly brilliant. This last variation is repeated, and concludes this roll. In this composition the writer has made effective use of the harp of the Aeolian Pipe-Organ. The second part of this *Fantaisie* is to be found on Roll 678.

✓ 678 *Fantaisie pour Orgue Aeolian—Second Section*
AEOLIAN PIPE-ORGAN

With the opening of this, the concluding section of the *Fantaisie*, the mood becomes subdued, and a plaintive melancholy pervades the music. Then, over a broadly sustained chord, the theme is martially trumpeted forth. Again the mood veers, and harp arpeggi surround the tender theme. Now the main melody appears in the guise of a chorale, its appealing qualities enhanced by its manner of presentation. Then the tempo grows faster, and the bells clang forth the melody, interrupted by comments from the other voices. The mood becomes dramatic and the very close is brilliant.

984 *Gavotte in C Minor, Op. 23*
PIANO

Originally written as a pianoforte composition, this *Gavotte* seems to gain in effectiveness by its transposition to the organ. The beginning is very graceful and even quaint in its cast of melody, and the second section is delightfully odd and simple. Then the initial part is repeated, and a brief coda brings the *Gavotte* to its conclusion. Its appeal is modest, it does not flash with brilliancy, but of its charm there can be no question.

✓ 634 *Le Cygne*
ORCHESTRA

"*Le Cygne*"—"The Swan"—is an excerpt from Saint-Saëns' "*Carnaval des Animaux*," and it is a particularly popular composition. The melody of the work is sung, as by a 'cello, while above it there is heard a shifting, restless accompaniment. The melody itself is very beautiful and its sentiment is readily appreciated. Throughout the composition the mood is a modest one, and at no time is there any attempt at climax or at brilliancy. The very end is extremely gentle.

352 *Le Déluge—Prelude*

ORCHESTRA

Saint-Saëns called his "Déluge" a Biblical poem; it is a sort of dramatic oratorio which treats of the corruption of man, the anger of God, the covenant with Noah, the building of the ark, the deluge, the incidents attending the subsiding of the waters and God's final benediction. The prelude introduces Part I. After eight measures of a broadly contemplative character there follows an *andante sostenuto* in fugal style, which, though tinged with melancholy, has a spirit of restfulness brooding over it which is intensified into something like a "peace above all earthly dignities" by a violin solo, which follows, in the major mode.

210 *Le Rouet d'Omphale*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
ORCHESTRA

Saint-Saëns' symphonic poem, "The Spinning Wheel of Omphale," has for its program the incident of Hercules and Omphale, which legend runs as follows: "Hercules, having killed his friend Iphitus in a fit of madness, fell prey to a severe malady, sent upon him by the gods in punishment for this murder. He consulted the Delphic Oracle and was informed that he could only be cured by allowing himself to be sold as a slave for three years, and giving the purchase money to the father of Iphitus as recompense for the loss of his son. Accordingly Hercules was sold to Mercury as a slave to Omphale, the Queen of Lydia, then reigning in that country, who had long been desirous to see this strongest of men and greatest hero of his age. He remained with her the allotted three years, and during this period of slavery by wish of the queen the warrior hero assumed female attire and sat spinning among the women, where his royal mistress often chastised him with her sandal for his awkward manner of holding the distaff, while she paraded in his lion's skin, armed with his famous war club." Saint-Saëns' music, woven about this idea, is full of dainty episodes. It begins with the whir of the spinning wheel and the chiding of the spinning maidens. Then follows the episode that is meant to picture the wrath and ineffectual struggles of Hercules to cast off his degrading bondage, after which the spinning is resumed until the whirring of the wheels gradually ceases and finally stops. There is also to be noted the jeering laughter of the Lydian queen.

328 *The Nightingale and the Rose*

VOCAL

In its original form this is a soprano solo, an excerpt from the musical numbers—overture, choruses, solos, a march and some

ballet pieces—illustrating the drama of "Parysatis." This composition belongs to the more recent works by Saint-Saëns, as the first performance of "Parysatis" was held in the amphitheater of Beziers, France, but a few years ago. The soprano song, "The Nightingale and the Rose," is an odd and an enchanting specimen of Saint-Saëns' talent. Over some sustained chords the call of the nightingale arises and then lapses melodically into trills and flourishes with great freedom of design and fancy. It is all full of exotic color, and its rhapsodic quality will appeal to many.

710 *Oratorio de Noel—Priere*

Transcribed by J. Permann

VOCAL

The "Oratorio de Noel" is a comparatively early work in the list of the Saint-Saëns compositions, and, in its entirety, this sacred composition is given but few performances at present. This excerpt, the Prayer, is a bit of writing of great simplicity. It is based upon an appealing melody, voiced beneath a flowing accompaniment, and its effectiveness lies principally in its frank simplicity of theme. The melody is heard twice, and the conclusion is pitched in the mood of gentle supplication.

32 *Rhapsodie on Breton Melodies, No. 1, in E*

ORGAN

The Breton theme which the clever composer has modeled into a Rhapsodie is announced at the very beginning of the work. Here it is heard quite boldly, thus impressing the listener all the more with its plaintive character. Then the elaboration begins, the basses taking it boldly up and coaxing refrain from the other registers. After this it is sung weirdly against a shimmering accompaniment; thus are its various facets of emotion displayed to the listening ear. Finally it harks back to its first simplicity, where again at the close of the composition it is heard in its native, characteristic simplicity, a sorrowing melody of exceptional beauty.

780 *Samson and Dalilah—"My Heart at Thy Dear Voice"*

VOCAL

Saint-Saëns' "Samson and Dalilah" has been called a biblical opera, but it is known in this country principally in the form of an oratorio. The work has had a rather curious history in that it was sent wandering about the musical world before the composer's native country opened its stages to it, and even then other French

cities were in advance of Paris in welcoming it. Oddly enough, its first production occurred at Weimar, but at present it is in the repertoire of the Paris Grand Opera; also it has found a warm place in the hearts of French music lovers.

This aria is a section of a duet between Samson and Dalilah—the latter a contralto and the other a tenor—but for concert performances the tenor incident is considered so unimportant that it is usually omitted, thus converting this duet into a contralto solo. The dramatic object of this aria is to make a slave of Samson to the charms of Dalilah, and the opening line voices the amative Dalilah's confession: "My heart at thy dear voice opens as the flowers open to the kisses of sunrise!"

The music is in Saint-Saëns' typically elegant style, the fine breadth of melody making ready appeal. It is the most noted incident in the entire work.

1001 *Suite Algerienne—Reverie du Soir* ORCHESTRA

The Algerian Suite was composed in 1880, as a memento of the composer's visit to Algiers a short time before. Saint-Saëns is a great traveller, and often leaves on extended trips without letting anyone know in advance of his plans. The present suite consists of four movements, of which this is the third. It is a Spanish-Moorish mood picture—here the composer leaves the coast and goes for a short trip into the interior.

1002 *Suite Algerienne—Marche Militaire Francaise* ORCHESTRA

This is the last movement of the Algerian Suite. Algiers is governed by the French, and this is the composition of a patriotic Frenchman, who, even in a land utterly different in customs, is filled with joy at the thought of still being under the flag of his beloved France. To quote Otto Neitzel "this march, musically more entertaining than significant, tells us that the land of France, which governs Algiers, presses mildly enough."

SALOMÉ, THEODORE CÉSAR

Theodore-César Salomé (1834–1896), a Parisian organist, was a pupil of the famous Paris Conservatoire, where he studied chiefly with Ambroise Thomas. He won the second Prix de Rome and was known in Paris as an

organist—having held the place of second organist at La Trinité—and as a composer of a symphony and some organ works.

260 *Cantilène in A Minor*

ORGAN

In the simplest of musical forms—that of the song form—this Cantilène serves admirably to set forth the composer's musical message. His message is mainly sentimental, streaked or shaded a bit by sadness, which in the case of the melody adds infinitely to the beauty of the theme by giving it the additional interest that arises from a strain of tender feeling. So this theme is cast in the minor mode, and its mellowness makes direct appeal. There is about the theme itself an odd charm, and this is decidedly heightened when, after a contrasting interlude, the theme is repeated. With a very neat coda the work concludes, leaving behind it the impression of satisfaction that usually follows the hearing of bright music cleverly voiced.

235 *Melodie*

ORGAN

This appealing little composition is heard quite at its best in the present arrangement, which is simplicity itself. Its main melody is heard at the start, sung over a lulling accompaniment. This theme is charged with tenderness, and is lacking in any moments of great emotional stress. It goes to its close with utmost gentleness, a very effective bit of writing for a mood that is far removed from modern turbulence.

262 *Offertory in D-flat*

ORGAN

With almost naive frankness the composer of this Offertory announces his melody with the very opening of this piece. It is a very melodious bit of theme making, too, full of tuneful swing and abounding in telling climaxes. Then comes a section that is decidedly free, almost like an improvisation, which is in every way a contrast to the somewhat regular profile of the opening part. At the conclusion of this middle section the opening portion of the Offertory is repeated, its tuneful beauties as impressive as they were the first time they were voiced, and thus the work concludes.

SALZ, H. E.

729 *Parfum Exotique* ORCHESTRA

Decidedly novel and oriental is the introduction of this waltz, and this section fully justifies the fantastic title of the music. Here the melody and harmonies are exotic, and this Prelude stamps the work as being far removed from the rut of familiar compositions of its type. A few introductory measures follow the Prelude and introduce the waltz which is French in its archness, very graceful and also melodious, while its harmonies time and again voice modern tendencies and a desire to suggest the exotic oriental in this music which, all told, is a delightful and effective waltz.

SCHARWENKA, XAVER

(Franz) Xaver Scharwenka (1850—) is a widely known composer and a famous pianist. He was born in Samter, Posen, January 6, 1850, and his musical studies were pursued at Berlin, chiefly under Kullak. He appeared before the public as pianist, making tours, both in Europe and the United States. Then he founded a conservatory in Berlin, and also established a music school in New York in 1891, but returned again to Berlin seven years later and became one of the heads of the famous Klindworth-Scharwenka Conservatory. His latest visit to the United States was during the season of 1910-1911, when he made a concert tournee. As a composer he is known as the writer of an opera, as well as symphonies, concertos, chamber music and a great number of very interesting piano pieces.

239 *Polish Dance, Op. 3, No. 1* PIANO

This Dance is almost too well known to invite a single word of description. Years ago, when first its dash and brilliancy and its pretty pleading melody came to the ears of the public, it was immediately taken up as a favorite. It was played almost everywhere,

in salon and as entr'acte music in theatres, and this popularity has not abated in the least. It is simply impossible to refuse audience to this charming music. The very first stern, commanding measures compel the attention of the hearer, and from that moment until the close there is no end to the finely contrasted, pleasing episodes. The coda is particularly charming and clever.

S CHELLING, ERNEST

Ernest Schelling, famous in two continents as pianist and composer, was born in New Jersey, at Belvidere. Before he was five years of age he played in public at the Academy of Music in Philadelphia, which was his professional debut. A few years later the gifted lad's talents were brought to the attention of Paderewski who guided him with advice and tuition, and out of this meeting an intimate artistic friendship has grown. Schelling has appeared in almost every large city of Europe and this country in recital, and he has also played with most prominent orchestras. His compositions include writings for the piano and for the orchestra as well.

895 *Romance*

PIANO

Originally a piano composition, this moody and effective bit of writing lends itself especially well to the artistic purposes of transcription for the Aeolian Pipe-Organ. At the outset there is announced a rather gloomy figure of accompaniment which is heard until it has established itself as a background against which there now rises a wailing theme. The whole character of this music is grief laden, and as such is very effective.

S CHMID, JOHANN C.

113 *The Garden of Roses*

VOCAL

Here is another of the latest popular offerings, a composition which has won its audience quickly because of its sentimental ap-

peal and its attractive melody. The writing begins with a short introduction, then comes a simple melody that merely paves the way for the refrain. When the latter arrives it proves to be sentimentally appealing, and very pleasing in its graceful melodic contour. The music is of the sort that invites repeated hearings, and does not exhaust its charms too quickly.

S CHUBERT, FRANZ

Franz Schubert (1797–1828), a genius among the musical mighty ones. He is justly referred to as the greatest song writer that ever has lived, but in other branches of composing—such as symphonies and pianoforte music—he ranks exaltedly. His tremendous originality and his endless fount of inspired melody are never failing in their effectiveness.

III16 *L'Addio*

VOCAL

This song, tho' included in all complete Schubert collections, is not by Schubert, but by A. H. von Weyrauch, who put it together from phrases from Schubert's songs, and published it in 1824. It is published in the Peters collection with French words only ("Voici l'instant supreme, l'instant de nos adieux"), which would seem to indicate that this was the original text. The English text begins "Farewell, our love to sever." It has been very popular, however, and is still a great favorite.

100 *Am Meer*

VOCAL

There are, in the mass of songs available, very few that have the tremendous mood-producing power of Schubert's great song, "By the Sea"—"Am Meer." With the few chords that preface this work there arises a mood, called into life by this wonderful music, which prepares for the text:

"Before us spread the shining sea,
With sunset glow invested;
We sat in the desolate fishing hut,
Alone, and silent, we rested."

Then follows the episode of the storm—its turbulence simply but forcefully marked; and, finally, there comes that wonderful

close, unassuming as was the beginning of the song, and as tremendously effective.

✓ 636 *Ave Maria*
VOCAL

The text of the popular song is from Walter Scott's "The Lady of the Lake," and it is called "The Hymn to the Blessed Virgin." The music of this Schubert song is charged with religious reverence and an interesting sidelight is thrown upon this quality by an extract from one of Schubert's letters, which runs as follows: "People were greatly astonished at the devotion which I have thrown into the 'Hymn to the Blessed Virgin,' and it seems to have seized and impressed everybody. I think that the reason for this is that I never force myself into devotion or compose hymns or prayers unless I am really overpowered by the feeling that alone is real, true devotion."

354 *Die Allmacht*
VOCAL

This song is deemed to be the most famous among Schubert's religious songs, and is also to be reckoned among the greatest of all songs. Its title has been translated as "The Almighty," while its text has been Englished:

"Great is Jehovah, the Lord,
The earth and the heavens bear witness to His might.
'Tis heard in the blasts of the storm,
In the roar of the loud-thundering stream;
Great is Jehovah, the Lord, mighty is His pow'r.
'Tis heard in rustling leaves on the green forest branches,
Seen in the fields rich with golden grain,
In the flowers, the fairest, blushing at dawn,
'Tis seen where stars strew the blue vault of heaven.
Fierce it sounds in the thunder's dread roll,
And flames in the lightning's swift and death-dealing flash.
Still clearer thy throbbing heart proclaims Jehovah's pow'r and
 might,
Still clearer thy heart to thee proclaims Jehovah's pow'r, the Lord
 God Almighty,
When to heav'n thou dost pray
Imploring grace and compassion.
Great is Jehovah, the Lord.

This text has found in Schubert's music a might equivalent, one that denotes the monumental greatness of the composer as an inventor of classic melody and a builder of colossal climaxes.

✓ 822 *Du bist die Ruh*

VOCAL

Schubert's famous song, "Du bist die Ruh"—"My Peace Art Thou"—dates from the year 1823, in which the cycle of Miller songs was also written, and thus it comes from the time when inspiration visited this composer so frankly. This song has been called "one of the most spiritual flights in all song literature." It is a rarely beautiful bit of writing, one that voices by its reposeful, inspired theme the sentiment of the text which begins: "My peace thou art, thou art my rest." There are but two climaxes in the entire song, and these episodes stand boldly forth as dramatic moments.

✓ 274 *The Erl King*

VOCAL

This masterpiece of dramatic song literature was written by the mighty composer when he was a lad of eighteen. One of Schubert's contemporaries tells us how one afternoon he went to Schubert's quarters and found him reading Goethe's "Erl King" aloud. "He walked up and down the room several times, book in hand, then suddenly sat down, and, fast as his pen could travel, put the splendid ballad on paper. As he had no piano we hurried over to the music school, and there the 'Erl King' was sung the same evening and received with enthusiasm."

This stirring song was written almost a century ago, yet it is to-day still counted among the priceless treasures of its rare kind. None of the thrilling dramatic force seems to have deserted it. It is an immortal bit of music.

✓ 278 *Hark! Hark! the Lark*

VOCAL

It is related that the melody of this wondrously beautiful song came to Schubert while he was thumbing a volume of Shakespeare one afternoon, in the garden of a tavern near Vienna. He had turned to Cymbeline and was reading the text: "Hark! hark! the lark!" when he expressed a longing for some music paper, so that he might jot down the melody that had come to him with the reading of Shakespeare's words. One of Schubert's friends—thus runs the tale—ruled some staves on the back of a bill of fare, and there this famous song was first recorded. Its prominence in song literature is undisputed to-day, and no amount of repetition tends to pale its beauties.

624 *Marche Militaire*
PIANO

Schubert composed several "Marches Militaires" for the piano, but the one here presented is by far the most popular and important of the set, and it is the composition that is always meant when Schubert's "Marche Militaire" is referred to. In its original version it is seldom heard, but Carl Tausig has made a most brilliant piano arrangement of it, which is widely known and often performed; the work has also been given orchestral settings, the most popular of which, here, is the one by Dr. Leopold Damrosch. This March is stirring in its martial manner. Its brief introduction is a very imperative call to attention, and the main theme, which follows, is full of swing and melody. Also is the trio very lovely in its tunefulness, and the entire composition is engaging and grateful.

750 *Moment Musical—A-flat, Op. 94, No. 2*
PIANO

There is an exquisite charm about this composition, and this is chiefly to be accounted for by the beauty of the opening phrase, a questioning theme which is repeated again and again throughout the length of this writing, as though the composer were insisting upon impressing the motif upon the minds of his listeners. It is like a motto, constantly recurring, constantly posing a question. Then comes a second episode, a lyric bit, truly Schubertian in its fine, exalted flow of melody and its wealth of tender expression. These two incidents alternate and a fine climax is achieved near the close. But the theme of the motto predominates and stamps its impress upon the listening ear.

1103 *Moment Musical—A Minor, Op. 94, No. 3*
PIANO

Altho Schubert died at thirty-one, he left a voluminous amount of music behind him. He was so full of melody that he was continually composing. Not all of his compositions are valuable, but among them are many undying masterpieces. This piano piece is one of a group called "Moments Musicaux," and is of the nature of a "Turkish March." So much so that when played by an orchestra one misses the triangle, cymbals, and other instruments of percussion if they are omitted.

111 *Rosamunde—Overture, Op. 26*
ORCHESTRA

"Rosamunde, Fürstin von Cypern," was a romantic play. It was written by Wilhelmine von Chézy, and originally was intended

as an opera libretto. But the plans were suddenly changed, and it turned out to be a romantic drama, the text of which was written in a few days. It was hopelessly bad and managed to survive only two performances.

Investigation has revealed the curious fact that the overture then performed for the two public performances of the play was not at all the present Overture, but was the one which is now known as the overture to "Alfonso und Estrella," whereas the present "Rosamunde" Overture was originally composed as a prelude to a melodrama called "Die Zauberharfe."

But, to return to the "Rosamunde" music, an Overture and incidental numbers had drifted almost into oblivion until discovered by Sir George Grove in a dusty cupboard in a Vienna house. Since then the Overture has taken its place on numerous concert programs and has become a favorite among audiences. It begins with rather a lengthy introduction based upon a beautiful melody, typically Schubertian. Then comes the main theme, a light and delicate and cheerful melody, which grows brilliant and impressive. Some minor themes and the customary development section occur and the work ends with a rousing coda.

958 *Rosamunde—Entr'acte, No. 1*

ORCHESTRA

"Rosamunde, Princess of Cyprus" was the full title of a romantic play by Wilhelmine Chezy, to which Schubert wrote incidental music. The authoress herself seems to have been a strange, eccentric being, and this play was not a success. It was first heard at the Vienna Opera House, December 20, 1823, and at that time the overture was encored and the music generally was lauded, but not even Schubert's immortal music could save the hopelessly bad play and it was withdrawn after the second night. The original parts of the music were discovered years afterward in a dusty cupboard, and it is not unreasonable to suppose that the composer himself hid them there after the failure of the piece. The manuscript of the play itself has disappeared, which would seem to be no great loss, save that it makes it impossible to say in what part of the piece all the musical numbers occurred.

The present Entr'acte was played between Acts I and II. It has been described as "of a grand, gloomy and highly imaginative cast—one of the finest pieces of music existing." There is a brief introduction and then a march theme enters; this is followed by a lovely melody, and from these two themes this movement is developed.

938 *Rosamunde—Entr'acte, No. 3*

ORCHESTRA

This is the third and final one of the three entr'actes which Schubert composed for the play "Rosamunde," and it was designed for performance between the third and fourth acts. Its chief melody is closely related to the one familiarly known as the theme of the Impromptu, Op. 142, No. 3, known as the "Rosamunde Impromptu," and the composer has also employed this theme in the A minor quartet.

The theme is here heard with two contrasting incidents, trios they might be termed, and the strain of the second one of these trios was used by the composer again in his song, "Der Leidende."

847 *Rosamunde Ballet No. 1*

ORCHESTRA

"Rosamunde, Fürstin von Cypern" was a romantic drama written by Wilhelmina von Chézy to which Schubert composed incidental music and which was first performed at Vienna in 1823. It failed and promptly disappeared from the boards, dragging Schubert's fine music into temporary oblivion. The latter was resurrected, however, by Sir George Grove and Sir Arthur Sullivan who, in 1867 went to Vienna to exhume Schubert manuscripts and they found the eleven numbers of the incidental music to "Rosamunde," a heap of dusty manuscript. This treasure, after forty-four years of silence was then once more produced publicly, played at a concert in Vienna in 1867, since which time its various excerpts have held a fairly prominent place on the programmes of symphony concerts.

Here is presented the Ballet Music, a happy, naïve bit of composition, wholesome and delightful in every measure. In general character it recalls the same composer's "Marche Militaire"—which is exalted praise in itself.

76 *Serenade*

VOCAL

This Serenade is probably the best-known of all of Schubert's songs; it certainly is one of his loveliest. Its composition dates from the final period in the life of this remarkable composer, as it and its comrades were among the last pen strokes of his genius. The publisher grouped this final offering and called them "Swan Songs." The mighty appealing beauty of this song has been recognized by generations, and even to-day there is no decline in its

popularity. The keynote of the mood is found with the very first lines of the text:

“Thro’ the night, my songs entreating
Gently plead with thee;
While the silent hours are fleeting,
Dearest, come to me!”

✓ 287 *Symphony in B Minor*

Allegro moderato (First Movement)

ORCHESTRA

This roll contains the opening movement of Schubert’s famous “Unfinished Symphony.” The present symphony unfortunately is but a fragment, there being only two complete movements and a few bars of a third movement in existence. It was written in 1822, but did not see the light of publication until nearly half a century later. It is famously well known, its second theme especially being of haunting loveliness, and is remembered by everyone. This is in fine contrast to the more turbulent opening theme. The construction of the movement is formal, there being development, recapitulation and the ending with a brief coda.

20 *Symphony in B Minor*

Andante con moto (Second Movement)

ORCHESTRA

This movement from the “Unfinished Symphony,” has lovingly been described as teeming “with beautiful melody, such as seems to have been the very breath of life to Schubert. . . . Genius is stamped on every phrase and every note, the charm of the themes themselves and the exalted poise maintained throughout their extended development revealing the hand of the true poet, and gently but irresistibly casting the sweet spell of peace and tenderness over the listener.” It is a classic of beauty, this movement, one that for sheer loveliness scarcely has its equal.

821 *Symphony in C*

Andante con moto (Second Movement)

“This heavenly, long-drawn-out symphony”—so Schumann referred to this immortal work, the second movement of which is here presented. It was never really heard by its creator, for Schubert died in November, 1828, and the symphony was not performed until December 14th of the same year, about a month after its composer’s death. Then it disappeared from sight and

SCHUBERT—Continued

hearing for nearly ten years, and was brought to light by Schumann, who travelled to Vienna and searched for treasures among the manuscripts of music which Schubert had bequeathed. Schumann had a transcript made of this symphony and sent to Mendelssohn at Leipsic. Mendelssohn conducted it in 1838 and it immediately won the position among masterpieces to which it is entitled, for it is one of the greatest symphonies ever composed.

This movement is based upon a march-like theme which dominates the entire movement and the ceaseless repetition of which only serves to deepen its immortal charm. Subsidiary themes make their appearance and take their place in the artistic scheme of this music, while the movement concludes in a long coda of extensive beauty.

526 *The Wanderer*

VOCAL

Schubert's song, "Der Wanderer," is among this composer's masterpieces, and is a composition of world-famous greatness. It is commonly classed with the "Erl King," also composed by this genius, and it has one other item in common with that tremendous song in that it was composed at a single sitting, and the reading of the poem is said to have suggested the music to the composer the first time he read it. This song has been helped into still greater fame by the fact that Schubert employed a portion of it as a theme for the adagio in his Fantasia for pianoforte—the music underlying the words:

"The sun to me seems here so cold,
The flow'rs are faded and life is old."

717 *Who is Sylvia*

VOCAL

Schubert composed musical settings for three of Shakespeare's poems and in doing so wrote three masterpieces. They were all composed in 1826. The present one is from "The Two Gentlemen of Verona," and the German title of the song is "An Sylvia."

It is an immortal melody, is this song, and what is amazing about it is that it was composed to the German and not the English text, for the music and English words seem closely welded as though they had both sprung to life at the same time and from the same brain.

The present arrangement is admirable in its simplicity. The first and second verse are very simply stated, but then, for the third verse the inspired theme is elaborated with a harp obligato which

SCHUBERT—Continued

does not detract from the classic beauty of the air but at the same time adds a certain effective contrast to the preceding two verses. It is an unusually attractive roll of a song whose beauty it will endure so long as love for beautiful music lasts.

S CHUMANN, CLARA

Clara (Josephine) Schumann (1819–1896) was the wife of the famous composer, Robert Schumann, and the daughter and pupil of Frederick Wieck. She was a gifted pianist, an authoritative interpreter of compositions by Schumann and Chopin, and also an estimable composer.

128 *Romanza in F, Op. 21, No. 2*

PIANO

Mme. Schumann's works are not very well known in this country, at which the listener will marvel when he hears the exquisite charm of this *Romanza*. This work is one of three *Romanzen* dedicated to Johannes Brahms. It is an allegretto, full of crisp, tender melody, and crowded to its length with ethereal grace. It is decidedly an interesting work.

S CHUMANN, ROBERT

Robert (Alexander) Schumann (1810–1856) was one of the most lovable figures in music history. He was a leader in the romantic movement, a pianist, critic and composer, and has left his stamp indelibly upon the trend of music. His compositions are full of individuality and abound in wonderful charm.

656 *Carnival Pranks*

PIANO

The original title of this set of pieces is "*Faschingsschwank aus Wein*," which may be translated as "*Vienna Carnival Pranks*." It is a group of short pieces, independent of each other, of which the present roll contains the opening section. The composition is the result of a half year's stay in Vienna, and in the opening part the

composer hints at various scenes of a masquerade. The melody of the "Marseillaise" appears here, being inserted by the composer in order to pay out some government officials who had been worrying him on account of the newspaper which he was then editing, the "Marseillaise" being at that time strictly forbidden in Vienna.

This roll contains the first four pieces, gathered under the subtitle of "Fantasy Pictures." They merge one into the other without a break, and their universal keynote is that of hilarity. The very beginning voices this mood finely, the course of the music being interrupted, however, now and again by romantic episodes. The general effect is that of delightful, rollicking music.

432 *Manfred—The Alpine Fairy*

ORCHESTRA

The set of numbers composed by Schumann to accompany the performance of Byron's "Manfred" consists of sixteen pieces in all—an overture, some entr'acte pieces and some incidental numbers. This incident occurs in the second act, and is sometimes known as the Adjuration to the Witch of the Alps. It is full of melodic incident and is distinctly Schumannesque in its character of theme and treatment.

839 *Nachtstück, Op. 23, No. 4*

PIANO

Schumann banded together four of his most sentimental and beautiful compositions of this opus number and called the group "Nachtstücke," which title we have come to know as Nocturnes. This one, the fourth and most popular of the set, was written in 1839, at a time when these glorious masterpieces of sentiment purled forth in such profusion.

This is a pleading air—prefaced by just two bars of introduction—which sings its way straight to the heart of the listener. It is like some eloquent song, and there is introduced a short episode of contrast; but this, too, is based upon the main thematic idea of the opening part, which latter section is then repeated in closing and to which is then appended a brief, impressive concluding section, or coda.

332 *The Noblest*

VOCAL

This lovely song, "Er, der Herrlichste von Allen," is one of the exquisite group that the composer called "Frauenliebe und Leben"

SCHUMANN—Continued

—“Woman’s Love and Life.” This group of songs came to life during the momentarily happy year, 1840, the year in which Schumann finally won for himself as wife the woman he had patiently loved for so long. In anticipation of this happiness the songs poured forth from Schumann in amazing, profuse streams, and the present song has been designated by that critical authority, Mr. Henry T. Finck, as one of the superb ones. The text is a glorification of a loved one. It begins, in translation:

“He, the noblest of the noble,
Oh, how gentle, oh, how kind!
Lips so tender, eyes so radiant,
Steadfast heart and lofty mind.”

This sentiment is mirrored in the music or, better still, it is translated into sounds that are exquisite with lofty feeling.

448 *Piece in Canon Form, Op. 56, No. 4*

ORGAN

In writing this Study in Canon Form, Schumann did not stifle his customary vein of melody—melody that has made this composer famous, and the lovable characteristics of which stamp his work distinctly among that of all other composers. He has frequently been charged with sentimentality, this champion of the new romantic movement, and doubtless those who find this flaw in Schumann’s compositions would object to the songlike theme that opens this study. In the following section the real value of the work as a study becomes apparent, for here the composer repeats his themes in the various voices according to the rule and logic of the Canon Form.

✓ 450 *Piece in Canon Form, Op. 56, No. 5*

ORGAN

This is another of the set of studies that Schumann wrote in Canon Form. The present one is cast in the minor mode, and, despite its curtness of voicing, it seldom rises to heights of happiness during its course. It is extremely interesting to note the skillful manner in which the various voices repeat a theme announced. Throughout it is stamped with that loveliness that pervades most music written by this genial composer.

528 *Slumber Song*

PIANO

The Opus 124 of Schumann’s compositions consists of twenty piano pieces, gathered into a sheaf of moods and called “Album-

blatter" ("Album Leaves"), and of the set the present "Slumber Song" ("Schlummerlied") is the sixteenth. It dates from the year 1841, the year following his long-wished marriage with Clara Wieck, and belongs to that happy period in which so many of Schumann's lovable compositions came to life.

As has been stated above, this composition is not a song, but was written for the pianoforte, and yet it has many characteristics of a song. Its chief melody is simply voiced over a restless accompaniment. This theme is truly beautiful in its lyric flow. There is also a middle section in which the composer courts the minor key for contrast, but after this episode the first incidents are repeated, and the composition closes gently and simply.

414 *Symphony No. 1 in B-flat Major*

Allegro molto vivace (First Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

This Symphony was written the year after Schumann had married Clara Wieck—an event that had been contested and postponed by the opposition of the bride's father. The result of this delay upon the composer Schumann was a period of nervous strain. So some commentators concluded when this First Symphony appeared that it was an outburst of joy, an expression of his newly found happiness. But it appears from Schumann's letters that in reality he meant this symphonic work to be a glorification of spring. He wrote the work toward the end of the winter of 1841, and he comments in a letter to Spohr on the fact that he was influenced by "the vernal passion that sways men until they are very old, and surprises them again with each year." And in writing to Wilhelm Taubert, before the latter conducted the work, Schumann said: "Could you infuse into your orchestra in the performance a sort of longing for the spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of the trumpets—this I should like to have sounded as though it were from high above, like unto a call to awakening, and then I should like reading between the lines, in the rest of the introduction, how everywhere it begins to grow green, how butterfly takes wing, and, in the Allegro, how little by little all things come that in any way belong to spring." The introduction Schumann referred to was the beginning of this first movement, the *Andante un poco maestoso*. The spirited *Allegro molto vivace* mirrors the swirl of spring life and forces.

416 *No. 1 in B-flat Major**Larghetto; Scherzo (Second and Third Movements)**Arranged for Aeolian Pipe-Organ by Wallace Goodrich*

ORCHESTRA

The spirit of buoyancy voiced in the first movement of this Symphony is supplanted by a mood of contentment in this second movement, the *Larghetto*. This part of the Symphony need not be commented upon at length, as its melodiousness, as well as the composer's manner of expression, are plainly set forth by the music itself. Suffice it to say that it is one of the most lovable movements to be found in any of Schumann's four symphonies. Without pause this slow movement debouches directly into the happy Scherzo, with its exuberant beginning. There are two trios to this Scherzo, and the whole concludes with a poetic coda.

418 *Symphony No. 1 in B-flat Major**Allegro (Fourth Movement)**Arranged for Aeolian Pipe-Organ by Wallace Goodrich*

ORCHESTRA

"Only I tell you this about the finale, that I thought it as the good-by of spring." This sentiment, uttered by the composer, gives the best clue to the program meaning of this movement. Some writers have found in this final *Allegro* the spirit of the ball-room, but Schumann's hint is just as satisfying and more authentic. The composer admits—in speaking of the explanations he has offered about the meaning of this Symphony—that they were fantastic thoughts that came to him after the work was concluded, so too much stress need not be laid upon them. The music, after all, is the feature, and not the program meaning of it, and the music of this *Allegro* is captivating. The beginning of this movement is of some breadth, but soon the spirit of gaiety is loosed and romps abroad, voiced by dainty melody.

270 *Symphony No. 4 in D Minor, Finale*

ORCHESTRA

A stirring, triumphant mood breathes in the music of this last movement of Schumann's D Minor Symphony. Its opening theme is almost defiant in its frankly outspoken triumph. As a contrast there comes the second, more peaceful, theme, but this does not retard the interesting speed of the movement at all, for this desirable quality continues imposingly, until a brilliant coda concludes this attractive movement. The inherent brilliancy of this movement

may even be intensified if the listener will bear in mind that, in the Symphony entire, this movement follows immediately upon a scherzo with the loveliest of trios; but quite apart from any sense of contrast this finale is a remarkably delightful movement, its triumphant beginning never failing in its rousing effect.

244 *Traumerei and Romanza*

PIANO

Schumann's "Traumerei" has long since been placed in a niche where it has received the adoration of music lovers for decades. The composition itself is a tiny one, both in length and genre, but it is so exquisitely happy in filling its lovely mission that any idea of insignificance has never been attached to it. It is one of the adorable set called "Scenes of Childhood," and it transposes into tones the mood of revery most wonderfully. The following composition on this roll—the Romanza of the same set—is a delightful companion piece to the Traumerei.

540 *Two Grenadiers*

VOCAL

This is one of the best known of all the Schumann songs, and it is one of the set by this lyric composer which has retained its youth and its fire. Its text is written by Heine, and Schumann has introduced the air of the Marseillaise in this song and has thus added much to the stirring effectiveness. Incidentally be it remarked that Schumann has often been praised for the originality of the idea of employing the Marseillaise, but, as a matter of chronological fact, Wagner composed his song, "The Two Grenadiers," before Schumann did, and he also uses the air of the Marseillaise in his song. Of the music of this Schumann ballad there is nothing new to be said. It is extremely effective, and it never fails to stir the pulses by the strains of the Marseillaise, which episode occurs as a climax in the finale of the song. The ending of the Hymn being considered as weak, Schumann changed it using, however, material from the work itself.

674 *Widmung (Devotion)*

VOCAL

Schumann's great activity as a writer of songs began in 1840, the year in which he overcame the obstacles which had prevented him from marrying his beloved Clara Wieck. Filled with joy at the culmination of his happiness he gave vent to his happiness by composing songs. One of his letters of this year, to his bride, contains the following sentence: "Since yesterday morning I have written

twenty-seven pages of music (something new), of which I can tell you nothing more than that I laughed and wept for joy after composing them." The music referred to in this letter was the collection of songs called "Die Myrthen"—"The Myrtles"—of which the present "Widmung" is the first. The poem is by Friedrich Rückert and the first line reads:

"Thou art my life, my soul and heart,
Thou both my joy and sadness art!"

This sentiment forms the keynote of the composition, with its rushing, impetuous beginning. With the line: "Thou bringest rest and peace abiding," there enters an episode of exalted calm, after which the beginning is repeated, the voice part concluding in a fine climax.

S CHUETT, EDOUARD

1054 *A la Bien Aimée*
PIANO

This is a waltz, originally written for four hands, and bearing the sub-title "Souvenir Viennois." The Viennese waltz has a swing of its own; or is more properly the true waltz, all others being imitations. To be sure many of the imitations are equal to, or even at times superior to, the Viennese article, nevertheless Vienna is the home of the waltz. This waltz is no imitation—it is the genuine Viennese article, both melodically, rhythmically and harmonically.

S EELING, HANS

Hans Seeling (1828–1862), a native of Prague, won reputation as a pianist, making his debut in Italy, and later earning success in France and Germany. As a composer he has written brilliant pieces.

191 *Lorely*

PIANO

This piece must not be confounded with the familiar German folk song of the same title. The present composition is an extremely pleasing instrumental piece, originally written for the piano. It begins with a running accompaniment, the energy of which is ceaseless. Above this there is heard a broad, pleading melody, which works up to moments of dramatic climaxes, but is most effective in its lyric grace.

S ELLARS, GATTY

1132 *Evening Idyll*

ORGAN

This charming little twilight picture has no reference to church services or the "Angelus;" no attempts to paint a twilight sky in the lurid colors of the ultra-moderns; no philosophical or poetic basis to worry the mind over; "just a song at twilight," just this and nothing more—or less.

S HELLEY, HARRY ROWE

827 *Love's Sorrow*

Arranged for Aeolian Pipe-Organ by the Composer

VOCAL

Tremendously popular as a song, this inspired composition is here presented in an effective version made by the composer, for the Aeolian Pipe-Organ. The sentimental appeal it exerted as a song is here magnified in the present fine arrangement, so that this familiar music exerts a new appeal even to those who have

long been familiar with its various charms. From the pleading beginning to the magnificent climax of the Finale, this roll is unusually interesting and attractive.

SIBELIUS, JEAN

Jean Sibelius (1865—) is a composer whose name has come to occupy a rather prominent position on concert programs of to-day. He is a native of Finland, was born in Tavastehus, in 1865. His first inclination for a career was toward law, but he veered from this and devoted himself to music, studying at Helsingfors, Berlin and Vienna—in the latter city he was a pupil of Karl Goldmark. He accepted a position in the Musical Institute at Helsingfors, but devotes himself largely to composition. He has written the first Finnish opera, "The Maid in the Tower," and quite a number of piano pieces and orchestral works.

89 *Finlandia*

ORCHESTRA

Originally an orchestral composition, this work has had a great many concert performances and has earned hearty approval from the music-loving public. Its title suggests the fact that the work typifies the composer's native Finland. The music begins with a wonderfully broad and impressive chorale-like episode. This is lyrically beautiful but it is highly tinged by dramatic moodiness. This leads to an impetuous burst and then comes a section that contains the most ingratiating theme in the entire work, a theme that Schumann might have written. For the close there are noble, imposing harmonies, all marking rather a more jubilant mood, and this close is distinctly brilliant.

343 *Valse Triste*

ORCHESTRA

By the eminent Finnish composer, Sibelius, the present Valse Triste commands widespread attention among music lovers, but in addition to this it has also some qualities of popular appeal. Its very weirdness is one of its most fascinating points. There is scarcely any contrast to this mood, but the composer has handled it so dexterously that its solemnity interests the listener. There is one episode which is of really lovable beauty. The very end is odd and appealing.

S ILESU, LAO

735 *Un peu d'Amour* ORCHESTRA

This graceful composition has enjoyed and does still enjoy a tremendous vogue. The reason is not far to seek, for it is an attractive bit of writing. It is winning in character from the very start, its theme being that of a plaintive love song, yet marked at every turn by qualities of popularity that are undeniable. In the refrain this winsome appeal is even more marked than in the verse, and the close of the composition is one of its most effective moments.

S IMONETTI, A.

647 *Madrigale* ORCHESTRA

Not at all a type of serious or classic madrigal, nor again a merry one, this Madrigale is noted chiefly for its pleasing melody and simple presentation. Its melody is very pretty and winsome, and after its first unadorned hearing its effect is enhanced by an obligato which underlies this main theme. Its popular cast of melodiousness and its delightful presentation conspire to suggest a love scene in which the lover is chanting his lay very engagingly.

S INDING, CHRISTIAN

Christian Sinding (1856—) is a Norwegian by birth, his native city being Kronberg, where he was born January 11, 1856. Like his countryman, Grieg, Sinding's musical education was obtained in Germany. He studied under

Reinecke, at the Leipzig Conservatory, and later, having a Royal Scholarship, worked to perfect his musical education in other German cities—Dresden, Munich and Berlin. Then, and in this, too, he resembled Grieg, he drifted back to his native land, settling in Christiania as organist and teacher. He is classed among the list of gifted composers, but his music does not bear the strong Northern individuality that stamps Grieg's work so undeniably. He has a great many compositions to his credit, and these include chamber music, symphony, concerto and piano pieces.

782 *Canto Funébre, Op. 62, No. 2*

PIANO

This composition is one of a set of piano pieces, but in its present organ version its characteristic features are emphasized and its plea of sadness is broadened. The first melody has the necessary tinge of sadness needed to carry out the program idea of this composition, as expressed by the title, but there is a triumphant ring to the theme. An impetuosity that is almost Italian marks this work, and betrays itself in the towering climaxes. The middle part is like a dialogue, the several voices suggesting a conversation. Then the chant resumes, and the coda forms a simple, pleading conclusion to the work.

✓ 954 *Frühlingsrauschen*

PIANO

"The Murmuring of Spring" is the Englished name of this piece, originally a piano composition, and the program idea of the title is finely expressed by the music. In the restless arpeggio figure there is heard a suggestion of murmuring leaves. Then comes an impetuous melody that seems to voice the awakening of life after the winter's sleep. This melody soon dominates the entire writing and it mounts to a big climax that is the most effective part of the composition. The harp will be found very effective in this arrangement.

S JÖGREN, EMIL

Emil Sjögren (1853–), baptismal names Johann Gustav, was born in Stockholm on June 15, 1853. He studied both in his native Sweden and in Germany, beginning as a pupil of the Stockholm Conservatory, and com-

pleting his musical education at Berlin. He devoted himself to organ playing, and returned to Stockholm in 1890, to become organist of the Johannkirche. As a composer he is well known in the musical world at large, having written chamber music and a considerable number of piano pieces.

51 *Mon coeur en rêve convic*
Fantaisie Op. 15, No. 1

Arranged for the Aeolian Pipe-Organ by Patrik Vretblad

ORGAN

Two fine examples of the composing talents of this prominent Swedish musician are here contained on this roll. The first, "Mon Coeur en rêve convic," is a pleasing song, of appealing yet simple lyric beauty. In form and contents it is easy to comprehend and one of its chief charms is the note of sincerity that is here voiced.

Then comes the Fantaisie, originally written as an organ piece. It is charged with fancy and imagination, and it suggests the possibility of a program underlying the composition. Its mood is chiefly very sober and some of its climaxes are dramatic.

S METANA, FRIEDRICH

Friedrich Smetana (1824–1884) is sometimes called the father of Bohemian music. He was born at Leitomischl, Bohemia, March 2, 1824, and died at Prague sixty years later, in 1884. There is a tragic note about his death, since he died insane, and for some years previously he had been afflicted with deafness. He studied music with Proksch, at Prague, and for a brief time with Liszt. As a pianist he became rather widely known, but this fame dwindled in comparison with his popularity as a composer. After a tour of Sweden he returned to his native land and became director of the National Theatre at Prague, bequeathing to the world operas, symphonic poems, chamber music and piano compositions. An additional item of interest about his life is that he was one of the first to display keen interest in the career of a member of his orchestra, Antonin Dvorak, who later arrived at a position of distinction among the great men in music.

57 *The Bartered Bride—Overture*

OPERATIC

"The Bartered Bride" is the one opera by Smetana which survives successfully on opera stages. Its title, in Bohemian, was "Prodana Nevesta," while in German it is known as "Die Verkaufte Braut." Its first performance occurred in 1866, in Prague, while its production at the Metropolitan Opera House did not take place until the season of 1908-9, but it met with instantaneous success, and is now kept prominently in the repertoire.

When performed in concert halls this is sometimes known as the "Comedy Overture," Hanslick, the eminent Viennese critic, declaring that it might aptly be played as a prelude to any of the Shakespeare comedies. The chief theme of this Overture is taken from that section of the opera which treats of the bartering for the bride. It is, all told, a brilliant bit of composition, full to its length with vivacious music, save for the second theme, which has a touch of sentiment about it. The spirit throughout is rollicking, and a brilliant coda proves a fit ending to this spirited music.

823 *Vltava*

ORCHESTRA

Known also by its English title, "The Moldau," this famous bit of music has many admirers. It is a symphonic poem, the second in a cycle of six pieces which the composer bound together with the title "My Country." And the score of the present number contains a program note which fully sets forth the meaning of this fine music, and doubtless is the composer's own clue to his composition. It runs as follows:

"Two springs pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows and lowlands where there is being celebrated with song and dancing a wedding feast. At night in its shining waves the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of bygone splendor of chivalry and the vanished martial fame of days that are no more. At the

Rapids of St. John the stream speeds on, winding its way through cataracts and hewing the path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague, welcomed by time-honored Vysehrad (an ancient fortress in the vicinity of Prague), to disappear in the far distance from the poet's gaze."

This programme is vividly portrayed by the music—a masterpiece among descriptive compositions.

S MITH, RAY L.

615 *Meadow Lark*

PIANO

A fanciful composition, this, displaying a great deal of imaginative quality on the part of the composer. Originally it was a piano piece, but by its present transcription for the Aeolian Pipe-Organ, there are brought to hearing certain "program" effects which considerably heighten the charm of this music.

The piece proper is prefaced by a brief introduction which is successful in calling forth a pastoral mood and in voicing the lark theme. Then is heard an impassioned melody, sung as by 'celli, and above this there soars the theme of the lark. By the skillful introduction of Aeolian chimes the beauty of this suggested pastoral scene is enhanced, as the music goes tenderly to its close.

S ÖDERMANN, AUGUST JOHAN

August Johan Södermann (1832–1876) was a native of Stockholm. He attended the Leipzig Conservatory and then returned to Stockholm, where he became conductor at a theater. He was an ambitious composer and the list of his works includes compositions of many kinds.

254 *Swedish Wedding March*

ORCHESTRA

The works of this composer are but little known in this country, yet he ranks abroad as one of the most prominent musicians that has been born in Sweden. The present Swedish Wedding March is full of national musical characteristics of the North. Its odd charm seems to lie principally in that direction, although its beauties—like those of folk songs—must make liberal appeal to the lover of Northern national music. It is a delightfully odd bit of writing.

S OUSA, JOHN PHILIP

John Philip Sousa (1856—), the well-known band-master and composer, known as the March King, is a native of Washington, D. C., where he was born in 1856. He studied music in the city of his birth, and became violinist in Offenbach's orchestra. He was appointed leader of the United States Marine Band, and after he resigned from that position, organized his own "Sousa Band," which is known far and wide. He has written several hundred compositions, including operettas and military marches, the latter being especially famous.

588 *Free Lance—March*

OPERATIC

"The Free Lance" is a comic opera, the music composed by the well-known master of march writing, Sousa. It enjoyed a large measure of popularity, and some of the music is still much alive, being frequently heard. The present March from "The Free Lance" is one of these excerpts, as its brisk swing and abundant tunefulness commands an appreciative audience whenever this music is played. The March is typically a Sousa composition, and the climax is reached with its stirring, brilliant coda.

25 *March—Semper Fidelis*

MILITARY BAND

Mr. Sousa may be said to be "Always Faithful" to the cause of the March, and no one else has ever quite caught the kind of swing which is so peculiar to him. This March is quite in the Sousa style, and introduces in the trio a well-known bugle March about which is woven a brilliant counterpoint. It is the march of the Marine Corps of the United States Navy.

689 *March—Stars and Stripes Forever**Transcribed by Easthope Martin*

MILITARY BAND

Sousa scarcely needs an introduction to the public for his name is a household word with lovers of popular music and his marches have won for him the title of "March King." The son of a Spanish trombonist of the United States Marine Corps Band, John Philip Sousa was born in Washington, D. C., studied music, became a violinist and conductor, and was appointed bandmaster of the Marine Band, from which he resigned to organize his own band at the head of which he has toured all over the world. His compositions are many, but the public favor in which he basks is founded chiefly upon his numerous marches, the most patriotic of which is here presented, "Stars and Stripes Forever." It has that same engaging lilt which has made this composer of popular music so beloved, while in the second episode there is voiced appealing sentiment, and in the Trio Section a broad melody and its brilliant preparation impart thrills to the patriotically inclined listeners.

859 *March—The Thunderer*

MILITARY BAND

One of the best known, most admired and most martial of all of Sousa's marches, this stirring piece of music is here effectively and brilliantly presented. It calls for no detailed comment since its familiar strains have been played, whistled and hummed by countless thousands. In the present Aeolian Pipe-Organ arrangement its rousing qualities are finely accentuated, its quickening rhythms impressively marked, all qualities combining to make this a roll of unusual brilliancy.

S PEAKS, OLEY

1126 *On the Road to Mandalay*

VOCAL

This song is perhaps the most popular of the many settings of Kipling's famous poem. Published in 1907, it has fairly crowded

SPEAKS—Continued

all others out in this country. Oley Speaks has the popular swing and yet he writes in a musicianly manner.

“By the old Moulmein Pagoda,
Lookin’ eastward to the sea,
There’s a Burmah girl a-settin’
And I know she thinks of me.

· · · · ·
Come you back, you British soldier,
Come you back to Mandalay,
Where the flyin’ fishes play
And the dawn comes up like thunder
Out of China ’cross the bay.”

S PENCER, HERBERT

1020 *Underneath the Stars*

VOCAL

Written by the composer of a number of songs which have been very popular, this is entitled “A Romance” and is set to a lyric by Fleta Jan Brown. It is a romance of the orange groves, and lends itself well to many charming effects in registration.

S PINNEY, WALTER S.

Walter S. Spinney, (1852–1894) an organist and composer and member of a renowned family of English musicians, was born in 1852 and died in 1894. He was assistant to the organist at Salisbury Cathedral and held important posts in various churches at Doncaster and Leamington. He composed a lot of religious music and organ pieces.

445 *Nocturne—Songs in the Night*

ORGAN

Decidedly novel is the beginning of this Nocturne, the introductory measures voicing a restless, interesting figure of accompani-

ment. After this tonal background has been established, a pleading, sentimental melody is introduced, a theme that is almost Italian in its character. Twice is this theme heard, and then the music goes to its close softly sighing a "Good Night."

S POHR, LOUIS

Louis Spohr (1784–1859) was a famous violinist, teacher and composer, an advocate and follower of the romantic school of music. In all of these branches did he achieve success, and although some of his compositions seem to-day to be out-moded they are the works of an estimable musician.

24 *Larghetto, Op. 150*

Arranged by Frederic Archer

VIOLIN

Spohr left a huge mass of compositions, but few of which are known or performed at present—which neglect is in many cases quite unjustified. The present *Larghetto*—a duet for two violins—is a very pretty example of the romantic sweetness of Spohr's melodiousness. The main theme has a certain nobility and also ample breadth. To offset any temptation to the effect of cloying sweetness there is a middle section of sincere contrast, and then the first part of the work is finally repeated as a conclusion.

654 *Symphony, "The Consecration of Sound"* —*Andantino*

ORCHESTRA

Spohr composed no less than nine symphonies, and of this number a third is devoted to program music. The subject about which Spohr composed his Symphony known as "Die Weihe der Töne" is a poem by Karl Pfeiffer, and Spohr had at one time considered the poem as a subject for a cantata. The composer seemed to place great stress upon the words of the poem in connection with this music, for he has expressed, in the flyleaf of the score, the wish that printed copies of the poem be distributed among the audience. The following excerpt from the poem refers to the *Andantino*, the movement here presented: "Holy tones, sounds of peace from the unknown world: Ye are given to us as faithful companions 'mid life's joy and sternness! At the child's first griefs on its faithful mother's breast ye already penetrate the little heart, and turn the grief to gladness. Ye also invite all puissantly to the merry dance of youth, and the dark cares are hushed when the jubilant dance rings out.

The clouds have flown swiftly from the brow, the befogged spirit grows serene, and, borne lightly on sounding billows, the winged foot hovers on its way.

"In the secret dusk of night ye sound from the youth's mouth; ye bear tidings of plentitude of his love to the beloved one. Holy tones! Sounds of love! Your magic power softens the loved heart's sternness, and the youth's complaint is still."

This Andantino bears subheads as follows: Cradle Song, Dance, Serenade. It begins with a brief prelude, leading to the Cradle Song, voiced in the minor key. Then, with a change of mode to the major, a happy dance movement is sounded, and this leads to a return of the Cradle Song. A wailing 'cello solo, in the minor, begins the serenade, which is a tender melody, and the very end of the movement is expressively gentle.

S TEBBINS, C. A.

716 *In Summer* ORGAN

This composition is a moody bit of writing, in hearing which the listener must lean upon the composer's title, "In Summer," and upon his own imagination to fill out whatever program idea seems necessary for its enjoyment. Quite apart from this suggestion of finding a program for the work, the music itself offers opportunities for ample enjoyment. It is, throughout, interesting. The introductory part is brief and hardly prepares the listener, by its subdued character, for the impetuous first theme and the brilliant middle section. Near the end the introductory chords are again referred to, and the very close is most effective.

S TEVENSON, JOHN ANDREW

1163 *Believe me if all those Endearing Young Charms* VOCAL

Between the years 1807 and 1834 Thomas Moore published his "Irish Melodies," poems written to be sung to well-known Irish

STEVENSON—Continued

tunes. His musical collaborator in this work was Sir John Andrew Stevenson, who arranged the accompaniments and edited the melodies. "My lodging is on the cold ground" is the title of the original tune to which Moore wrote the verses:

"Believe me if all those endearing young charms
Which I gaze on so fondly today,
Were to change by tomorrow and fleet in my arms
Like fairy gifts fading away;
Thou wouldst still be adored as this moment thou art,
Let thy loveliness fade as it will;
And around the dear ruin each wish of my heart
Would entwine itself verdantly still."

STEWART, HUMPHREY JOHN

S *Humphrey John Stewart (1856—) was born in London, England, May 22, 1856. First a boy chorister and organist of a church, at the age of eleven he was educated under private tutors. He came to the United States in 1886 and located in San Francisco, where he now resides, organist of St. Dominic's Church, two synagogues, and conductor of the Handel and Haydn Society. During several years he lived in Boston where he was organist of Trinity Church. He has written three comic operas, an oratorio, a mass, and many songs, piano pieces, and anthems. He won the gold medal for an anthem in 1900, given by the American Guild of Organists. The University of the Pacific has conferred on him the degree of Doctor of Music. He is at present Municipal Organist at San Diego, California.*

I 104 *Fantasia on Hawaiian Melodies*

ORGAN

This elaborate composition is founded, as its title indicates, on melodies taken from the folk songs of the Sandwich Islands. It opens with a theme on the full organ—"National Hymn;" after a short interlude a song "I love you, Honolulu" is introduced—first played on chimes and then on the Vox humana. "Mauna Kea" is the next theme; then comes "Hula Song" (Vox humana and Oboe). The next title is "Like no a Like," containing a middle portion consisting of a graceful melody in thirds: "Aloha oe" brings the work to a quiet close.

STOJOWSKI, SIGISMOND

Sigismond Stojowski, pianist (1870—), was born at Strelce, Poland, May 2, 1870. He studied music at Cracow and at Paris, and won first prize at Paris Conservatoire. He resided for a time in Paris, composing and playing, but of late years has been active in concert work in New York.

✓ 557 *Chant d'Amour* PIANO

Originally written as a piano piece, this "Love Song" appears to gain additional charm by its presentation on the Aeolian Pipe-Organ. Its first pleading, sentimental theme lends itself most happily to the organ, and this melody plays the most important rôle in the composition. It is stated at the beginning, then comes a contrasting section which is moody and dramatic in its climax, and then at the close the initial theme returns. It is a pleasing composition in all, one heard quite often in recital halls.

STOUGHTON, R. S.

SR. S. Stoughton (1884—) was born in Worcester, Massachusetts, in 1884, and has acquired his musical education solely in this country. He is now organist of the South Unitarian Memorial Church of Worcester.

1011 *Persian Suite—The Courts of Jamshyd—(1st Movement)*

ORGAN

The "Persian Suite for the Organ" published in 1915, is dedicated to Mr. Edwin Arthur Kraft, the well-known concert organist. The first movement, "Alla Marcia"—altho' in triple time—is built on a vigorous theme, which is announced at the very beginning. There is a middle portion, in 2-4 time, which is more flowing, altho' still in an allegro tempo. In this the composer has made frequent use of the oriental interval of the "augmented second." Another theme is heard in the bass—a chromatic motive, short but powerful—then the movement gradually works up to the theme of the beginning.

1012 *Persian Suite—The Garden of Iram—(2d Movement)* ORGAN

This second movement of the Persian Suite is quiet in character, opening with somber harmonies, *lento*, in 3-4 time, with an occasional 4-4 measure interspersed. An *Andante Sostenuto* is the middle portion—consistently in 4-4 time, and has an accompaniment figure that reminds one of the triplet figure in Rubinstein's well-known "Kammenoi Ostrow," but it is here in the tenor range, rather than in the high register, as in Rubinstein's work. Later on, however, the figure does appear in the higher compass. A reprise of the somber harmonies with the flute melody of the first part brings the movement to a close.

1013 *Persian Suite—Sáki—(Third Movement)* ORGAN

The third movement is in the style of a scherzo—in fact the tempo indication is *allegro scherzando*. A brisk melody with a persistent rocking figure is maintained for a good part of the movement. Chromatic scales in thirds serve as interludes. The key of the movement is E minor, but there is a charming middle section, *lento e molto appassionato* in B minor. This is practically a variant of the principal theme. The movement ends with a vigorous passage on the full organ, with the theme in the bass, somewhat simplified to make it more effective on the ponderous, slow-speaking bass notes.

The work as a whole is full of color, and has proven very popular with organists as a recital number.

STRADELLA, ALESSANDRO

S *Alessandro Stradella (1645–1681), lived in the seventeenth century and was one of Italy's most eminent musicians of that period. But, as the following annotation will suggest, the facts of his career are obscured by mystery and fiction. Not even the place of his birth or its date are known, but he is supposed to have come to life either in Venice or Naples, some time about 1645, and is believed to have died in 1681. His romantic life has been used as an opera text by Flotow. As composer Stradella is known as a writer of oratorios, cantatas, madrigals and duets in great numbers.*

695 *Pieta Signore*

VOCAL

Much fiction has been written both about this composer and about this particular one of the compositions attributed to him. One of the pet fables in biography of composers is that Stradella became the object of wrath of a Venetian nobleman whom Stradella had robbed of his mistress, the latter having been entrusted to the musician as a pupil. The Venetian engaged a band of ruffians who pursued Stradella to Rome and would have murdered him in church but for the fact that the musician's music changed their sentiments from revenge to abject adoration, and thus they allowed their victim to escape. In this connection it has also been hinted that it was this "Pieta! Signor!" which saved the composer's life.

Investigations on the part of more dispassionate authors of biography have riddled this tale. More than that, the series of tests to which this composition has been subjected go to prove that Stradella is not the author of this piece at all. Who the composer is has not definitely been fixed, but choice falls upon Fetis, Niedermeyer and Rossini—and there seems a general belief that, more than the other two, it was Rossini who composed this music.

It is likely that the music came to be attributed to Stradella because the words, which are here composed, are taken from Arsenio's aria in Alessandro Scarlatti's oratorio called "Santa Teodosia." This composition bears the initials "A. S." which happen to be the initials of both Scarlatti and Stradella and which probably started the fiction that has clung so persistently to this work.

But there remains this to be said, that no matter who composed this "Pieta! Signor!" it is a beautiful piece of music, and in its present transcription for the organ none of its beauties are lost.

S TRAUS, OSCAR

109 *The Chocolate Soldier—Waltzes*

OPERATIC

This operetta is based upon George Bernard Shaw's well-known play, "Arms and the Man." In Germany the work was origin-

ally produced under the title of "Der Tapfere Soldat" ("The Brave Soldier"). But for the United States the title was changed to "The Chocolate Soldier." It has enjoyed much popularity here, as it did abroad, before it came across the sea, and the reason is not far to seek, since this music is exquisite in its grace. The present set of waltzes will prove that to any listening ear. The main incident is "My Hero," a section which begins with a seductive, lovable melody and then rises to a climax that is almost dramatic in its intensity—certainly it is rousing.

S TRAUSS, JOHANN

Johann Strauss, Jr. (1825–1899), known throughout the wide world as "The Waltz King," was a native of Vienna. There he was born and there he died, the extreme dates of his life being October 25, 1825, and June 3, 1899. His father had been known as "The Father of the Waltz," and, being a musician, was not seeking rivalry—even in his own family. So he decided that his sons should turn to business for a livelihood, but the fond mother arranged that young Johann should have lessons in violin playing and composition, and when he was nineteen years old he defied his father and appeared in public as a conductor of an orchestra. He won immediate success as a conductor of dance music, but as a composer of waltzes his fame became tenfold greater. He composed nearly half a thousand pieces of dance music and quite a number of operettas, some of which have become classic in their genre.

✓ 866 *On the Beautiful Danube*

ORCHESTRA

Great musicians have been ardent admirers of Johann Strauss's waltzes, and have expressed their feelings with charming frankness. Wagner wrote: "A single Strauss waltz surpasses in grace, refinement and real musical substance most of the products of foreign manufacture which we often import at such great cost."

Johannes Brahms paid the composer and this composition a much more subtle compliment. He was asked by Mme. Strauss to inscribe his name on her autograph fan, whereby he wrote a fragment of the "Blue Danube," and added: "Unfortunately, not by me.—Johannes Brahms."

This waltz was imported into America by the late Theodore Thomas. He knew its composer intimately and admired the waltz very much when he heard it in Vienna. So he performed it for the first time in America at Terrace Garden, in New York, in 1867. Since then it has been heard almost everywhere, and its admirers are legion.

327 *Thousand and One Night Waltz*

ORCHESTRA

The writer of this famously melodious Waltz was the younger Johann Strauss, known as "The Waltz King." All told he wrote nearly five hundred pieces of dance music, many of which leaped into popularity, and have remained there for more than half a century. Among his waltzes "The Beautiful Blue Danube" is probably the most famous, but the present "Thousand and One Night" belongs in the same list so far as fascinating melody and enticing rhythm go. It is a brilliant Waltz, as is well known to almost everyone, and its themes are stamped with that mark of greatness that is to be heard in all of the best of this composer's writings.

S TRAUSS, RICHARD

Richard Strauss (1864—) is probably the most talked-of man among living composers to-day. His daring as composer knows no bounds and he strives for huge effects, employing an orchestra of gigantic dimensions. He seems to have led music into a new path, and has aroused a great amount of interest and attention—also criticism, both favorable and adverse—by his works.

168 *At the Spring*

PIANO

This work is also one of that charming group of "Moods," composed for the piano originally, and it, too, serves to present Strauss as a lover of simple, pretty melody, which is quite a surprise to those who know this composer by his orchestral works, compositions that for complexity scarcely have their equal. "At the Deserted Spring" is a very graceful sketch of sylvan loveliness. A beautiful songlike theme rises above a restless, rippling accompaniment, which device is doubtless meant to represent the purling of

STRAUSS—Continued

the spring waters. There are moments of climax that bring the sense of great relief into this bit of writing, which, altogether, is a very delightful and successful tone etching.

✓ 1068 *Death and Transfiguration* (two rolls)
ORCHESTRA

This is one of the finest of all of Strauss's tone-poems, composed in Munich in 1888-89 and first performed in 1890. The composer had a picture in his mind which he described to Alexander Ritter, a musician and poet, who married Wagner's niece, and was Strauss's teacher. Ritter wrote a poem which the composer published with the score, and which is a complete scenario of the music. The following is a prose version:

"In the poorly furnished little room, dimly lighted by a candle end, lies the sick man. He has just been wrestling despairingly with Death, and has sunk exhausted into sleep; only the gentle ticking of the clock is heard; the awful stillness is a foreboding of Death. Over the invalid's pale features plays a melancholy smile. Does he dream, as his end approaches, of childhood's golden time?

"But Death does not long allow sleep and dreams to the victim. Cruelly he wakes him, and the fight begins anew. Will to live and Might of Death! What fearful struggles! Neither wins the victory and again all is quiet.

"Exhausted and battle weary, sleepless, as in a fever frenzy the sick man's life passes before his mind's eye, day by day, and scene by scene. First the dawn of childhood, shining in pure innocence! Then the youth's daring play—practising and trying his powers, till he ripens to manhood's battle, and burns with eager desire for the highest things in life. What to him appears transfigured, it is the high purpose, which leads him through life, to shape to still more transfigured forms. Coldly and scornfully the world sets up barrier after barrier in his way! If he thinks himself near the goal a 'Halt!' thunders in his ear: 'Make the barrier a stirrup, always onward and higher!' Thus he presses forward, thus he climbs, nor swerves from his sacred purpose. What he has ever longed for with heart's deepest longing, this he still seeks even at death's door; seeks, alas! but finds it never. Whether he understands more clearly, or whether it grows upon him gradually, he cannot exhaust it, nor complete it in spirit. Now threatens the last stroke of the iron hammer of Death, the earthly body breaks in two, the eye is covered by the Night of Death.

STRAUSS—Continued

"But powerfully resounds from the heavenly spaces to greet him, what he sought so longingly here, deliverance from the world, transfiguration of the world (Welterlösung, Weltverklärung)."

359 *Devotion, Op. 10, No. 1*

VOCAL

One of Strauss's earliest songs, known in its original German as "Zueignung," this song has earned for itself lasting appreciation. It is freer of daring thematic curves and of dissonances than are many of his later writings. Its melody flows much in the same frank, sentimental line as do so many of Schumann's songs, and its accompaniment is simple but very effective. The mood of the song is voiced by the opening words of the Englished text, running, "Love, thou knowest separation grieves me." Its German text is by Hermann von Gilm; and the song was composed about 1882 long before the Strauss of "Don Juan" and "Till Eulenspiegel" won fame and notoriety.

856 *Heimliche Aufforderung*

VOCAL

This song is one of a group that is counted among the fairly early works by this famous composer, probably the most celebrated of living musicians. Its text is also by one of the modern poets, John Henry Mackay, and the English translations of the title are variously "Secret Invitation" and "The Lover's Pledge."

The text begins:

"Come, lift the sparkling chalice to your mouth;
And drink your heart's desire at this joyous feast."

This brief excerpt will serve to convey the general trend of the poem. Strauss's musical setting of it is masterful, and he achieves a wonderfully effective climax. It is considered one of his greatest songs, and that is exalted praise, for he ranks very high as a song writer.

315 *Morgen*

VOCAL

One of Richard Strauss's greatest and best-known songs is the present "Morgen" (Morning), which is the fourth song in the collection of Op. 27, a particularly impressive group. The poem is by John Henry Mackay, whose texts have frequently invited Richard Strauss's muse. The song begins with an instrumental introduction, far more lengthy and important than usually to be

found in the songs of this great composer. The theme and mood of this introduction are wonderfully beautiful, and before the conclusion of the main phrase the voice sets in with these words:

“Tomorrow’s sun will rise in glory beaming.”

No listener can possibly escape the beauty of this music, and in its present arrangement, as an organ piece, none of its charm is lost, save that of the text.

819 *Salome—Dance of the Veils*

Arranged for the Aeolian Pipe-Organ by J. C. Bunge

OPERATIC

Founded upon Oscar Wilde’s drama of the same name, the text cast into German by Hedwig Lachmann, the music by the famous composer Richard Strauss, “Salome” proved to be the sensation of its period. It was first produced in Dresden in 1905 and created a furore by its risque libretto and its daring music. In New York it was given but a single public performance at the Metropolitan Opera House, in 1907, the directors of that institution requesting that it be withdrawn from the repertoire and since which time it has not been reinstated; but the Manhattan Opera House ensemble revived it several years afterward and it was given numerous presentations.

This is the “Dance of the Seven Veils,” which the daughter of Herodias dances before Herod and demands as her reward the head of Jochanaan to be served to her upon a silver platter—which is ultimately done and which brings about the revolting finale of this music drama. But here the dance alone concerns us. It begins with the wildest, most abandoned rhythm, and as Salome takes off the first veil a languorous, oriental melody occurs, though abounding in Straussian dissonances. One interesting incident follows another as the veils fall, a huge climax is achieved, and then the pace of the music departs from the stately and becomes mad in its swirling, leading to a long trill, followed by a precipitate passage which ends in two big chords.

1065 *Serenade*

ORCHESTRA

This composition, for woodwind and horns only, composed in 1881, so favorably impressed Hans von Bülow that he wrote to Albert Gutmann that the serenade “Exhibits the virtuosity of our players in its most brilliant light.” He was so pleased with the

work that he urged the composer to write a whole suite for the same combination, which was done.

The work is short, melodious, and without a trace of those ultra-modern effects which the composer did so much to develop later. The themes are simple, and the development is not in the least complicated.

292 *Till Eulenspiegel (two rolls)*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

ORCHESTRA

This remarkable composition is a rondo with prologue and epilogue, and its author has called it "Till Eulenspiegel's Merry Pranks." This character—"Tyl Owlglass" is his English name—was the sixteenth-century creation of Doktor Murner. Tyl was ever a rogue, and his numerous and daring pranks are well known to every German. Strauss chose to translate Tyl into music, but refused at first to give a definite program meaning to his work. When asked for such a program Strauss is said to have replied: "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me they would seldom suffice and might even give rise to offense." But a few days afterward there appeared in a German paper devoted to musical matters a detailed account of the various incidents that Strauss had pictured in the music of this composition, and, condensed, these are about as follows:

The prologue is probably to take the place of the "Once upon a time" of the story books. Then comes a humorous theme that is the representative of Tyl. The drollness and the uncanniness of this theme suggest the strange garb and stranger manners of this rogue. Soon he has launched forth in search of adventure and begins to play his pranks. Entering a city he finds a lot of market-women assembled at the market place. With a spring Tyl is on his horse, charging into the midst of these innocents, leaving wreckage strewn behind him. A second jest is his disguise in priestly garb and air; then he flings the robes from him and becomes an amative Don Juan, falling violently in love; but the fair one will have none of him, so he swears vengeance upon all mankind. He begins by mocking a passing troop of Philistines and starting them off on a hopeless argument. So his jests and mockeries of religion and convention grew more and more daring, until finally Tyl is caught by the authorities and dragged before his judges, who sentence him to death by hanging. Then in the epilogue Strauss has apotheosized undying humor. The whole work is one of tremendous cleverness and humor. The one plea that is made for it is that the listener does not begrudge it repeated hearings, for it is a complex bit of writing,

STRAUSS—Continued

and some of its beauties are not obvious, but it is easily worth the task and time of studying the work, for it is a monumental bit of musical humor.

148 *Träumerei*

PIANO

Scarcely a happier choice of composition could have been made than this little piano piece to show the comparatively simple and naive side of the composing nature of that prominent musical figure of the present—Richard Strauss. This *Träumerei* belongs to what has been termed his first period of composing. It is another of the set of "Moods" written originally for the pianoforte. As its title indicates the work is meant to outline the mood of "Dreams." This it does most admirably by the dreamy, uncertain refrain that runs through the entire work and by the character of revery in the principal melody itself.

S TURGES, EDWARD J.

569 *Meditation*

ORGAN

Typically an organ composition, this, its complete charm is voiced by the present roll. The burden of its sentiment is borne by a pleading melody that is charged with sentiment, and this is voiced as, say, a song. Now a second voice is added, transforming this appealing plea into a duet. A very high, almost recitative-like passage leads to a repetition of the theme, which is now sounded in full chords over which are heard graceful figures of tonal ornament. The conclusion is tenderness itself.

S ULLIVAN, ARTHUR

Sir Arthur Seymour Sullivan (1842–1901) was a well known English composer whose fame rests chiefly on his lighter stage works. During his lifetime he was esteemed as a conductor as well, but even if his present reputation is

that of the composer of comic operas he at least is credited with having written masterpieces of that genre and his operas, the librettos of the majority of which were written by Wm. S. Gilbert, are still very popular.

817 *H. M. S. Pinafore—Selections* OPERATIC

Strange to relate, "Pinafore" came perilously near being a failure at the start. It was produced in London, at the Opera Comique, in May, 1878 and although its first night was an enthusiastic event and its press notices were flattering, yet the public attendance grew nightly smaller until the management determined to withdraw this piece after only a few weeks' run. At that time, however, its composer, Sullivan, was conducting concerts at Covent Garden and his programmes contained a selection of music from "Pinafore" which was so heartily received each night that the public's interest in the work grew from week to week until it came to be an enormous success in England, while in America, "Pinafore" became a craze. And its music is in a flourishing, healthy condition even to-day.

This Selection begins with the rousing chorus "We Sail the Ocean Blue," followed by the solo "A Maiden Fair to See," the charm of which is undying. Then is heard "Carefully on Tip Toe Stealing," with its infectious rhythm succeeded by "When I Was a Lad," after which is heard the fascinating waltz song "I'm Called Little Buttercup." Now comes the familiar baritone solo "I am the Captain of the Pinafore," with its fine chorus. The rousing chorus "For he is an Englishman" brings this roll to its conclusion in a most dignified and impressive manner—a fit ending to the brilliant medley of this immortal, popular music.

897 *Iolanthe—Selections* OPERATIC

Gilbert and Sullivan's "Iolanthe" belongs to that wonderfully, fruitful period of these two men of genius which produced "Mikado," "Patience" and "Pirates of Penzance." "Iolanthe" was first produced at the Savoy Theatre in London in 1882—and there is a sad incident told of its first night. Sullivan was to conduct that premiere, and just before going to the theatre he learned that a firm in the city had failed and that the savings of a lifetime had been swept away, leaving him just as poor as he was when a poor music student in Dresden. Fortunately the following years made financial amends for this blow, but it must have been with a heavy

SULLIVAN—Continued

heart that the famous composer waved his baton over the first public hearing of this charming music which won instantaneous success. Here is presented a Selection which includes most of the pleasing numbers of the opera, including the Entrance and March of Peers, the Lord Chancellor's song beginning "The Law is the True Embodiment," the song "When Britain Really Ruled the Waves," the trio, "He Who Shies," the solo of the queen and chorus of the fairies, Iolanthe's ballad, "He Loves," the Sentry's song at beginning of the second act, and concluding with the chorus "With Strephon for Your Foe."

648 *Lead, Kindly Light*

VOCAL

"Lead, kindly light, amid th' encircling gloom,
Lead thou me on."

Thus, the beginning of this sacred song, the text of which was written by Cardinal John Henry Newman. Its musical setting dates from Sir Arthur Sullivan's ripe composing period, and it is marked by great sincerity. The appealing quality is uppermost in this music. Three verses are reproduced on this roll.

✓ 126 *The Lost Chord*

VOCAL

So well and so widely known is this song—one of the most popular songs ever composed—that there is no need to draw attention to the music itself, but the way in which this composition came to life is not without interest: The composer's elder brother, Fred Sullivan—known as an actor and singer—was taken seriously ill in 1877, and Arthur Sullivan spent much of his time at the invalid's bedside. It is related that shortly before the brother's death the composer was on watch as usual, and when, one night, the sufferer lapsed into a peaceful sleep, Arthur Sullivan began reading some verses by Adelaide Proctor, some of which he had tried to set to music and had not succeeded. "Now, in the stillness of the night, he read them over again and, almost as he did so, he conceived their musical equivalent. A sheet of music paper was at hand, and he began to write. Slowly the music grew and took shape, until, being quite absorbed in it, he determined to finish the song. . . . As he progressed he felt sure that this was what he sought for and failed to find on the occasion of his first attempt to set the words. In a short time it was complete and not long afterward in the publisher's hands."

829 *The Mikado—Selections*

OPERATIC

On March 14, 1885, at the Savoy Theatre in London, the fame of Gilbert and Sullivan, respectively as librettist and composer, reached its collective zenith by the most popular of all their comic operas, namely "The Mikado." It was a triumph from the start, and its London success was quickly duplicated as soon as the work reached other stages. "The Mikado" has never really ceased to interest the public, for its frequent revivals give ample proof of the popular esteem which it enjoys.

Here, in the present effective roll, there are heard the famous incidents which will hardly ever be forgotten by devotees of light operas. This roll introduces the "Entrance of the Mikado," the chorus, "Behold the Lord High Executioner," the tenor solo, "A Wand'ring Minstrel I," the fascinating trio "Three Little Maids from School," the quaint Madrigal, the song "Titwillow," the topical song "I Have a Little List," the sprightly "The Flowers that Bloom in the Spring," and the merry "For He's Going to Marry Yum Yum."

399 *Patience—Selections*

OPERATIC

"Patience" was the opera which inaugurated the Savoy Theatre, London. This opera was first produced at the London Opera Comique, April 3, 1880, but it was transplanted to the Savoy Theatre, which opened October 10, 1881. It enjoyed a most successful and long life, both abroad and in this country, and because of its delightful music its popularity still continues, so there is more than usual interest attached to this roll of selections, which rehearses the melodiousness of this model score. Here are heard: Introduction "Twenty Lovesick Maidens," "Soldiers of Our Queen," Sextette, "When I First Put This Uniform On," "If You're Eager to Shine," "Prithee, Pretty Maiden," "I'll Go to Him and Say to Him," "When I Go Out of the Door," "Lady Jane's Solo," and "A Magnet Hung in a Hardware Shop"—all effectively presented.

715 *The Pirates of Penzance—Selections*

ORCHESTRA

While never really vying in popularity with the same composer's "Pinafore" and "The Mikado," "The Pirates of Penzance" was very successful. It followed "Pinafore" two years later, and like the former received its initial performance at the London Opera Com-

SULLIVAN—Continued

ique. In America it also achieved fame as a popular entertainment and has been given numberless times in all parts of the country and under all conditions.

Its music, too, is charming—to wit, the present brilliant roll of Selections which begins with the martial chorus of the pirates, "With Catlike Tread," upon the heels of which there treads the beautiful soprano solo, "Ah leave me not to pine," which is almost devotional in its tender character. Then there follow, in sequence, "When You Left Our Pirate Fold," "When Frederic was a Little Lad," "When a Felon's Not Engaged," "Poor Wandering One," "Now Here's a First Rate Opportunity," and "Oh, is there not a Maiden Breast," concluding with the stirring chorus "Tarantara." It is exceptionally fine music and an unusually brilliant, interesting roll.

SUPPE, FRANZ VON

Franz von Suppé (1820–1895)—his real name was Francesco Ezechiele Ermenegildo Cavaliere Suppé-Demelli—was a prolific composer of operettas, producing in all more than sixty of these and kindred stage works, some of which have become celebrated the world over.

667 *Pique-Dame—Overture*

ORCHESTRA

Although not nearly so popular as the same composer's "Poet and Peasant" Overture or as his music of the operettas "Boccacio" and "Fatinitza," the present Overture "Pique-Dame" (Queen of Spades) has many admirers. It, in its original use, was the prelude to an operetta of the same title, produced in 1864. In musical characteristics it is typical of this genial composer of melodious music. At the beginning there is heard a mysterious theme, several times repeated, and this theme then turns out to be simply the accompaniment for a lyric melody which is now voiced above it and which proves to be an important musical factor in the Overture, culminating in a big climax. After this a merry theme makes its appearance, its brisk, happy character supplying ideal contrast to the foregoing music. Another fine lyric theme and a gay melody are added, and a rushing brilliant coda brings the Overture to a happy conclusion.

238 *Poet and Peasant—Overture*

ORCHESTRA

The "Poet and Peasant Overture" by Von Suppé—who has been called the German Offenbach—is known everywhere. On the face of it this is an extravagant statement, but there is scarcely a corner of the musical world that has not heard the pleasing and melodious music of this Overture. There is no detailed comment necessary on the music. The qualities that have kept it alive and popular for so long a time will doubtless be effective in keeping it in the same prominent position among music of the admirably lighter genre for many decades to come.

SVENDSEN, JOHAN

S *Johan (Severin) Svendsen (1840—) was born at Christiania, September 30, 1840. As a violinist he has made many tours and has held some prominent orchestral positions, while as a conductor he officiates at Copenhagen. He has composed many works of varied classes, including symphonies, overtures and string quartets.*

708 *Romance in G, Op. 26*

VIOLIN

This is one of Svendsen's most popular compositions, one that has, perhaps, helped to spread his name more than anything else he has written. Originally composed for violin and orchestra it has had numberless performances. Its chief burden is sentiment, and the dramatic note is purposely omitted by the composer. Its main theme immediately fastens itself upon the attention of the listener, and this melody rises to moments of effective climax. During the course of this attractive composition contrast is sought and attained and the ending is a tender one.

SWIFT, GEORGE

133 *The Governor's Escort—March*

MILITARY BAND

This is one of the latest marches, the martial character of which has won for it an admiring audience. It begins with the ominous

roll of the drum and then an engaging melody enters, the first theme. Clear-cut rhythms and pleasing tunefulness combine to make this march effective, and in the trio section there is added just the necessary touch of sentiment. It is brilliant writing, of stirring qualities.

T AFT, FRANK

Frank Taft (1861—) is an esteemed organist, pupil of Samuel P. Warren and Clarence Eddy. For years Taft was a concert and church organist. An ardent student and reverent admirer of Bach he has arranged and conducted several Bach festivals.

1157 *Our Country—National Hymn*

VOCAL

This is a national hymn, the text also by Frank Taft. The melody is simple and dignified, as befits a national hymn, and as it lies within the compass of an octave, may be sung by all.

"To our country rich in deeds,
We pledge our lives her name to save;
Her sacred banner long shall wave
O'er land and sea.

"When the call to arms resounds,
In home and flag our pride increase;
The Lord of Hosts, the King of Peace,
Our strength inspires.

"Guided by His just decrees,
We'll triumph over every foe;
All honor now, as long ago,
To this fair name!

REFRAIN

"Hail! all hail, America!
Land of freedom, truth, and light;
We sing thy praise, we know thy might;
Democracy forever!"

58 *Serenade*

ORGAN

As a graceful and happy composition this Serenade commands its audience at first hearing. It is not a pretentious work, being

neither long nor complex, but in the limits of its brevity the composer has crowded a wealth of musical grace.

19 *Slumber Song (Transcription)*

ORGAN

This well known song by Friedrich Wilhelm Kucken is appealingly set forth in the present arrangement. At first the melody is simply stated, and the listener is impressed with its charm. Then the theme is heard again, but its mood is slightly affected by a change in the figures of accompaniment. Still, the charm of the pretty melody remains the same. The close of the writing is very tender.

TATE, ARTHUR F.

974 *Somewhere a Voice is Calling*

VOCAL

This is a very tuneful song which has earned a deserved popularity and which is included in the repertoire of Mr. John McCormack. It is set to a poem by Eileen Newton.

Dusk, and the shadows falling,
O'er land and sea—
Somewhere a voice is calling,
Calling for me.
Night, and the stars are gleaming,
Tender and true,
Dearest! my heart is dreaming,
Dreaming of you.

TATE, JAMES W.

1100 *The Broken Doll*

ORCHESTRA

This is a fox-trot of more than ordinary merit. It was originally written for the dance, "London Taps," and has become deservedly very popular.

TELLAM, HENRI

655 *En Sourdine*

A graceful waltz, this "En Sourdine," fairly short and very popular in character. A few bars of introduction pave the way for the main theme which in mood and swing is languorous. Immediately contrast is offered by the succeeding section, which is a more brilliant and dashing incident; then, with a repetition of the principal initial episode, the waltz ends charmingly.

TERSHAK, ADOLF

Adolf Tershak (1832-) was a native of Prague, having been born there in 1832. He studied at the Vienna Conservatory, and chose flute playing for his specialty. As a virtuoso on this instrument he made concert tours that extended from Siberia to London. He has written a goodly number of compositions, mostly for the flute.

592 *Murillo* ORCHESTRA

A florid, rhapsodic writing is this, abounding in melodious incidents. Most of these are distinctly Italian in general character, displaying as they do so frankly a certain obvious sentiment, expressed by singing themes. But there are, too, some dramatic moments, and they lend contrast to the writing. One of these moments, particularly effective, occurs at the climax of the piece. After that the music rushes to a sweeping close, its every bar filled with happy melody and brilliancy.

THOMAS, AMBROISE

Ambroise (Charles-Louis) Thomas (1811-1896) was a renowned French dramatic composer, also a pupil of the Paris Conservatoire, of which institution he afterward was

made director. His compositions embrace almost every class of music, but Thomas is principally renowned—and justly so—for his stage works, of which "Mignon" is probably the most famous.

✓ 591 *Mignon—Overture*
OPERATIC

"Mignon" was the composer's most successful opera. It won success at its première at the Paris Opéra Comique in 1866, and its fame and popularity traveled into the nooks and corners of the universe where opera is given. Save for occasional performances of "Hamlet," "Mignon" is probably the only one of this famous musician's operas which still thrives outside of his own country. And the Overture is even more universally heard than is the opera itself.

It has been suggested that this Overture might more aptly be called "Introduction" since it has none of the earmarks of the classic overture form, but the term "Overture" has become so elastic that it does not seem out of place here. The thematic material of the "Mignon" Overture is taken from the opera, and its chief themes, following a brief, effective introduction, are "Know'st Thou the Land" (which is sung by Mignon) and the Polacca, or polonaise, which is the vehicle for the display of the coloratura voice of Filina, and is sung by her in the second act. It is a graceful overture this, and is received with as much favor in the concert room as it is in the opera house.

10 *Mignon—Entr'acte Gavotte*
Arranged by W. J. Westbrook

OPERATIC

Thomas's opera, "Mignon," has become famous in almost every land where pretty music is admired and cultivated. It has successfully made the rounds of the principal opera stages, and at places where such opportunities are not available the music from this charming work is known by excerpts. The present Gavotte is one of the best known of the selections. The reason is not far to seek, as the comely grace of this music must be recognized by every listening ear. Throughout there is delicacy and swing that quite make captive of the hearer, while the piquancy of its themes is indubitable.

994 *Raymond—Overture*
OPERATIC

"Raymond, le Secret de la Reine," first produced in 1851, is one of Thomas's operas which did not meet with an overwhelming suc-

cess. In this country the work is practically unknown, except for its Overture, which is given frequent performance, especially at concerts of popular music. This writing, which is exceedingly tuneful, is not in the formal overture form, but is composed of several incidents cleverly put together, with no attempt at elaboration of development. For the beginning a rousing introductory theme is heard, and this is followed by a very pretty andante. Then comes a spirited allegro, which leads to a fine singing episode. A final presto brings the Overture to a rushing close.

T H O M A S, C L A Y T O N

801 *Japanese Love Song*

VOCAL

In its original form, as a pleasing song, this music commands considerable vogue, and the reasons are obvious, for its melodies are gracious, its text is a pretty conceit, telling of a love affair between a maid of Japan and a son of the Chinese Empire. The concluding lines of the last verse explain:

“For she is a maid on a fan
And he is on a package of tea.”

This music speaks for itself, and the present arrangement for the Aeolian Pipe-Organ is so effective as to warrant especial comment.

T H O M A S, J O H N

John Thomas (1826—) is a distinguished Welsh harpist, who was in 1872 appointed harpist to Queen Victoria. He has composed a large amount of harp music, including two concertos. He has also done much for Welsh music.

THOMAS—Continued

I 162 *Autumn*

HARP

This composition is one of a group of four, entitled "The Seasons." It must have been written since Queen Victoria's death, as the title page gives the composer as "Harpist to his Majesty the King." It is dedicated to Countess Esterhazy of Vienna. Altho' written for harp, it adapts itself beautifully to organ transcription—the first part is meditative in character, almost hymn-like—later on the sustained melody is ornamented with embroidery in the shape of flute passages.

THOMAS, J. R.:

947 *Eilleen Allanna*

VOCAL

At one time a very popular song, beloved by the older generation of music lovers; but it is neglected by the present devotees of sentimental music, so this roll assumes an added importance in that it brings this tender song once more to public notice. Time has not dimmed the sentiment of this music or dulled its charm.

THOMÉ, FRANCIS

Francis (Francois-Luc-Joseph) Thomé (1850—) was born at Port Louis, Mauritius, but educated at the Paris Conservatoire. He still resides in Paris, where he is active as teacher, critic and composer. His compositions have the charm of French grace that makes them deservedly popular.

108 *Andante Religioso, Op. 70*

PIANO

In this tuneful composition a very fervent bit of religious sentiment finds frank utterance. Throughout the composer has avoided all complexity and has made the very simplicity of the music its most effective quality by stating the theme with admirable direct-

THOMAS—Continued

ness and without embellishment. The melody rises to ecstatic heights, and leaves in the mind of the listener no doubt about the sincerity of the composer's religious sentiment as voiced in this composition.

868 *Berceuse*

Arranged by Reginald Barrett

PIANO

The composer of this Berceuse is known for his graceful composing gift, and the present composition is but another instance of it. The chief melody is gentle and appealing, as becomes a cradle song, and this mood of rather elegant daintiness is firmly established. Then comes the inevitable contrast, heard in the middle section, where a sentimental melody is sung as by a 'cello; and after this the music again assumes the grace of the opening section and in this manner it concludes.

94 *Simple aveu, Op. 25*

Arranged by A. Durand

PIANO

The composer has called this touching bit of musical sentiment a "Song Without Words," while its specific program meaning is expressed in its title, "Simple Avowal." It is a graceful composition that has the merit of exceedingly great charm. The melodic idea is clearly stated at the beginning, when the theme, that forms the basis of this composition, is heard first. After this the composition goes through the various phases of emotional intensity, introducing the necessary elements of contrast. The whole—the melodies and the structure—is enchanting in its simplicity.

112 *Sous la Feuillée*

Arranged by A. Samm

PIANO

This little musical genre picture the composer has called "Under the Arbor," and that should give the listener enough clue upon which to construct a program to accompany the pretty music. It suggests naturally the voice of a lover pleading, and later is heard the reply of the fair one addressed. Whether this suggestion be unsubstantiated or not the fact remains that the music in itself is exceedingly charming, and that the curves of the melody are exquisitely graceful. The entire composition is neatly rounded off by the sentimental close.

TITT'L, J.

318 *Serenade* ORCHESTRA

There is a great deal of naive charm in this *Serenade*, originally written for flute and horn, with accompaniment of the other instruments of the orchestra. It was an unfailing source of delight at orchestral concerts a generation ago, when the taste for symphonies was just forming. It hardly aspires to towering heights of greatness, but it has the quality of pleasing the listener by its gracious melodies. Its chief theme is like some simple song, full of touching sentiment, and delightful in its frank simplicity. Then comes an incident, dotted with trills, that is distinctly Viennese, and the close of the *Serenade* is a duet that is a just conclusion to this charming bit of writing.

TOSTI, FRANCESCO PAOLO

Sir Francesco Paolo Tosti (1846–1916), noted as a composer and singing teacher, was born at Ortona, Italy, April 9, 1846. He attended the Naples Royal College, afterward being appointed assistant teacher there. Then he became singing teacher in Rome, at the court, and in 1880 he was called to London to assume a similar position to the royal family of England. He was knighted in 1909 by King Edward and died in London, December 3, 1916.

246 *Good-bye* VOCAL

“Falling leaf and fading tree,
Lines of white in a sullen sea,
Shadows rising on you and me;
The swallows are making ready to fly,
Wheeling out on a windy sky,
Good-bye, Summer! Good-bye!”

Thus begins Whyte-Melville's poem, for which Tosti has furnished this famously popular musical setting. The composer has caught the spirit of these love verses very adroitly, and he has succeeded in giving their sentimentality even greater significance than has the poet. Tosti's melody is remarkably pleasing, as the long-standing and universal popularity of this song readily attests.

952 *Venetian Boat Song*

VOCAL

Tosti, as a composer of songs, needs no introduction to music lovers. His writings have ever touched the chord of public approval and they have justly risen to heights of great popularity. Such is the case in the present instance, where a sweet, graceful melody finds utterance above a lilting accompaniment that suggests the lapping of the waters of Venice. The harp is here employed to particularly good advantage, its liquid tone quality lending additional beauty to the scene that is tunefully limned by this music.

TOURS, BERTHOLD

Berthold Tours (1838–1897) was by birth a Dutchman, but was educated musically in Brussels and Leipzig and then drifted to London, where he began his activities as an orchestral player—he was a violinist—and later became a musical editor. He found time for composing, producing some estimable works.

240 *Fantasie in C*

ORGAN

Boasting the triple accomplishment of violinist, musical editor and composer, Berthold Tours will probably be remembered longest as a composer, for he has left behind him some very charming compositions. In this *Fantasie* he has given his musical imagination free bridle and has composed a fancy-free offertory that is crammed with delightful musical moments, principal among which are the gay character of the opening theme and the breadth of the *andante*. The lovely singing quality of the latter is apt to remain long in the mind of the listener.

TOWNSEND, NATALIE

945 *Belgium Forever*

VOCAL

This is a marching song, the words by Yvonne Townsend, the

TOWNSEND—Continued

music by Natalie Townsend. It is dedicated to the Queen of Belgium. The Refrain is as follows:

Soldier boys, O Belgian boys,
You have won undying fame
For your country's proud old name.
Sing a song, a rousing song,
To the heroes in this fight
For liberty and right.

957 *Berceuse*
VIOLIN

Charming, naïve and appealing—these are the main characteristics of the melody of this pretty *Berceuse*. This theme is charged with fine sentiment, and in the voicing of the figures of accompaniment the Aeolian Harp is effectively employed.

TREGINA, A.

1085 *Lente Caractéristique—Lament Persane*
ORCHESTRA

The "Persian Lament" is naturally written in the Oriental Scale—a slow melody with a monotonous rhythm in the accompaniment suggesting Oriental drums. The triplets heard from time to time give piquancy to the melody, and the major chord at the end comes as a surprise; a surprise of a different sort, however, than those final major chords that were so often used in Bach's time to end pieces in minor, and were called "Picardy thirds."

1086 *Suite Caractéristique—Danse Cosaque*
ORCHESTRA

This Cossack Dance is from the same "Suite caractéristique" as the Persian Lament. It is a rough, uncouth dance in rhythms and intervals which are generally associated with the Cossacks.

TSCHAIKOWSKY, PETER I.

Peter Iljitch Tschaikowsky (1840–1893) is the most famous of the modern Russian composers. Tschaikowsky has done more than any other Russian composer to make known and admired the works of the Russians, and his own music is emotionally tremendously effective, teeming with tempestuous contrasts and abounding in rousing climaxes.

664 *Andante from String Quartet, Op. 11*

STRING ORCHESTRA

There is an interesting story connected with the Andante of this string quartet, the composer's first effort at quartet writings. The story runs that Tschaikowsky was aroused several mornings by the singing of a plasterer, who was at work at the house wherein the composer was living. Tschaikowsky jotted down the theme of the song, haunted by it, and later he called the plasterer to him and had him sing the song, which was a folk song. The text proved valueless to Tschaikowsky, so he dismissed it, but the musical theme he employed as the main idea of the present Andante. It is a plaintive, beautiful theme, and the composer has clothed it with artistic reverence. The close of the work is like an "Amen."

90 *Chant sans paroles, Op. 2, No. 3*

Arranged by Edwin H. Lemare

PIANO

This is a popular and exquisite example of the lighter composing style of the illustrious composer. He has designated this delightful piece as a "Song Without Words," leaving the program, if any, and the text to the imagination of the listener. The music is woven about the main melody that is captivating for its grace and charm. It is heard directly at the outset; then follow episodes of contrast, the last one of which rises to impressive heights of climax. When this emotional storm is over the return of the first theme is most characteristic and pleasing.

809 *Concerto for Violin, Op. 35—Canzonetta*

VIOLIN

This Violin Concerto, the only work in this form for this instrument written by Tschaikowsky, has rather a tragic history. It was composed in 1878 and dedicated to the famous violinist and pedagogue, Leopold Auer, but when the latter studied the work he

TSCHAIKOWSKY—Continued

decided that its difficulties were too numerous and too great for him, so he did not play it. In 1881, however, public performance of the work was attempted by Adolf Brodsky, a Russian violinist of note, at a concert of the Vienna Philharmonic Society, Hans Richter conducting. The orchestral parts appeared to have been full of mistakes, and the whole performance was disastrous, for while there was some applause at its conclusion there were also hisses.

Now, it happened that Tschaikowsky had been in ignorance of the fact that Brodsky was going to perform the work, and his first knowledge of it came when he happened into a café at Rome, in which city he was then sojourning, and picking up a copy of the Vienne "Neue Freie Presse," read an article by the Viennese critic Hanslick which was absolutely scathing in its abuse. This criticism tortured the composer, but the Vienna performance had the effect of starting the violin concerto on its rounds of the concert halls of the world, for since then it has been played almost everywhere and has been most favorably received.

The present "Canzonetta" is the second movement of the concerto and was not originally written for it but was composed after Tschaikowsky had discarded his original unsatisfying draft of this movement. It begins with a short prelude, after which the solo instrument voices the main theme, a plaintive air typically Russian in its grief-laden character. A second melody and a new mood enters, the music assuming a defiant character in this brilliant episode, but the first theme and mood return and then there is heard again the introductory incident with which the movement concludes.

1033 *Dornröschen—Waltz*

ORCHESTRA

Dornröschen, "The Sleeping Beauty," is a ballet in three acts, the scenario of which was arranged by the director of the Imperial Opera, I. A. Vsievolojsky, and to whom the music is dedicated.

The first performance of the ballet took place January 3, 1890, in the Maryinsky Theatre, Petrograd. It was not greatly successful at its first performance—the Tsar's verdict "very nice," being seemingly echoed by the public. But later this ballet became very popular.

186 *Marche Slave, Op. 31*

ORCHESTRA

This familiar Marche Slave was written by Tschaikowsky to celebrate the occasion of the war between Servia and Turkey.

Nicholas Rubinstein, in 1876, arranged a concert for the benefit of the wounded, and Tschaikowsky patriotically composed and contributed this March, which at first was called the "Russo-Servian March." The work was a great success immediately, and it still remains so. Its modest beginning and its great climaxes are always effective. An interesting feature is the introduction of a fragment of the Russian national anthem in the trio of the March.

807 *Mélodie, Op. 42, No. 3*

VIOLIN

In its original form this *Mélodie* is a violin piece with piano accompaniment. It is the third number in this opus group, and its obvious beauties call for but brief detailed mention. The chief theme, voiced above a simple accompaniment, is tenderly wrought and the opening phrases express a neat bit of sentiment. Its mood is fickle, however, for soon it changes to dramatic utterance, its figures of melody growing more florid at the same time. With a return of the initial theme the opening mood is again restored and then a brief coda brings the piece to its close. The present arrangement is extremely effective and it is, all told, a fine example of this Russian composer's pleasing writing.

✓ 1042 *Nutcracker Suite—Overture, and Dance of the "Fée Dragée"*

ORCHESTRA

In 1871 Tschaikowsky wrote a ballet, founded on a fairy story by E. T. A. Hoffmann, called "The Nutcracker and the Mouse King." It was produced in Petrograd December 17, 1892. The suite, however, had antedated the ballet itself as it was first heard at a concert of the Russian Musical Society on March 19 preceding.

The overture is entitled "Miniature," it is scored for the smaller instruments—that is, the bass instruments are omitted thruout. The effect is rather piquant.

The Dance of the Sugar Plum Fairy—(*Fée Dragée*), the second of the group of characteristic dances in the suite makes much use of the Celesta. It is, in fact, the Celesta's first appearance in an orchestral work. The instrument consists of steel bars (but different from the *Glockenspiel*), and is somewhere between a piano and a harp in its tone.

834 *Nutcracker Suite—March*

ORCHESTRA

"Casse-Noisette"—"Nutcracker"—was a fairy ballet, bearing this composer's Opus number 71. It was written for the Russian

Imperial Opera and is scored for full orchestra. It consisted of fifteen numbers, and from these the composer culled the most desirable ones and collected them in the form of a Suite, which is frequently performed in concert. This Suite is divided into three important parts, beginning with an "Overture Miniature;" then follow "Dances Caracteristiques" and the Suite concludes with the "Valse des Fleurs." The second movement, the "Dances Caracteristiques" is again subdivided into six separate numbers, and of the set the present "March" is the opening one. It needs no word of explanation, for its beauties and oddities are obvious.

✓ 852 *Nutcracker Suite—Russian Dance and
Dance of the Automatons*

ORCHESTRA

The title of the first of the two "Dances Caracteristiques" on this roll is: "Trepak, Danse Russe." Here the composer is on his native heath and the dance which here has issued from his pen is one of spirited charm.

The next movement—called "Danse des Mirlitons"—is, in sequence of the Suite, the final one of the "Dances Caracteristiques." Its literal translation is "Toy-pipe Dance," and this title becomes self-explanatory when the music is heard. Both of these excerpts are stamped by originality and they display an uncommonly keen fancy for effects, particularly for oddities in scoring, which render them highly interesting, despite the simplicity of the bare musical ideas.

836 *Nutcracker Suite—Waltz of the Flowers*

This "Valse des Fleurs" is the final movement of this charming Suite. It is a delightful example of Tschaiowsky's art as a writer of waltzes. He seemed particularly fond of the employment of this type of dance and he has used it in prominent instances, even in his symphonies. The present Valse is so charming and so delicate that it has led one writer to suggest that "it exhales the irresistible fragrance of delicate rose blossoms." Even if such a comparison appears to the listener of this music to be a trifle extravagant, the beauty of the music itself is not to be gainsaid.

✓ 395 *Overture Solennelle, "1812"*

Adapted from the Organ Arrangement by Edwin Evans

ORCHESTRA

The year 1812 is engraved in the memory of all patriotic Russians by the battle of Borodino, where the Russian army and

Napoleon's forces met, resulting in the slaughter of some eighty thousand men. The Cathedral of the Saviour, at Moscow, was dedicated in 1881, and Nicholas Rubinstein had planned imposing ceremonies, including a public concert in the square facing the cathedral. As the result of a commission extended to him by Rubinstein, the "1812" Overture was composed by Tschaikowsky, and was intended to be played at this concert, employing an immense orchestra and also introducing the booming of cannons to lend a touch of realism.

But there appears to be a difference of opinion whether or not the Overture was then performed, for this cathedral was dedicated in the summer of 1881, and evidence goes to substantiate the fact that the Overture was first heard August 20, 1882, at a symphony concert of the Art and Industrial Exhibition in Moscow.

Since then this Overture has met with success all over the music-loving world. Tschaikowsky himself seems never to have laid great store by its merits, considering it "quite mediocre, having only a patriotic and local significance which made it unsuitable for any but Russian concert rooms."

The music suggests the details of battle, beginning with a slow introduction based upon the Russian hymn, "God, Preserve Thy People." The main body of the overture represents the conflict of the two armies, the Russian forces being characterized by a Russian folk tune, and the French by the Marsellaise, while the final thundering forth of the Russian hymn amid pealing of chimes suggests Russian victory.

865 *Romeo and Juliet—Overture*

ORCHESTRA

It was the Russian composer Balakirew who first suggested to Tschaikowsky that he employ the theme of Shakespeare's "Romeo and Juliet" as programme material for a musical composition. Balakirew, Tschaikowsky and a mutual friend, Nicholas Kashkin, were taking a walk in the country one fine May day when Balakirew broached the suggestion to Tschaikowsky, hinting at the various incidents it would be well to employ, such as the religious introduction indicative of Friar Lawrence, then a section depicting the feud between the Montagues and the Capulets followed by the street fight, and now the love music typifying the sentiment of the two lovers. It is even said that Balakirew suggested the tonalities of the various incidents to be employed and that later Tschaikowsky did use some of these when composing the present Overture.

Tschaikowsky began the composition in 1869, but when he showed the first draft to Balakirew the latter suggested some changes which were made and the work was then published—much to Balakirew's chagrin for he wished still more revisions to be made. As a matter of fact Tschaikowsky did revise the work again and had it republished.

Its first performance was at Moscow, March 16, 1870, conducted by Nicholas Rubinstein, who had just been sued by a pupil of the conservatory and although Rubinstein had lost the case the public sentiment was so terrifically in his favor that the concert turned out to be a series of ovations for Rubinstein—and so the first performance of this Tschaikowsky Overture went for nothing. Later, however, it won its way throughout the world. It is too well known to call for detailed analysis, for the familiar episodes of the Shakespeare drama, suggested to the composer by Balakirew, have been used and are easily recognized by the listener.

712 *Romance in F Minor, Op. 5*

PIANO

Here, in contradistinction to his rousing orchestral writings, the composer has chosen to express himself simply and directly. To this end he has chosen a melody of sad simplicity, with which utterance he begins the present Romance. This theme has some of the characteristics of the folk song of Russia, with which musical factor Tschaikowsky has so sympathetically dealt, and its unhappy mood is finely brought to hearing. At the conclusion of this first incident a groveling figure in the bass serves as the bridge leading to a second episode, which proves to be of dramatic importance. It subsides and the opening section is heard again with all its wail of sadness undiminished. The coda is deftly made, being reminiscent of the middle section, without interrupting the mood of sadness attending the wailing theme.

1110 *Symphony No. 5*

Allegro—(First Movement)

ORCHESTRA

The title "Fifth Symphony" is meaningless in itself, but when one thinks of Beethoven's "Fifth Symphony" the words become surcharged with meaning. Dvorak's famous "New World" is the composer's "Fifth;" and Tschaikowsky's opus 64 is the fifth in his series of symphonic works. And, while Beethoven's "Fifth" will always maintain its supremacy, Tschaikowsky's is indeed worthy of the title "Fifth Symphony." It is a masterpiece, and some even consider it finer than its successor, the "Pathétique."

It is one of the first symphonies, after Berlioz's famous Fantastic symphony, to have what Berlioz called an "idée fixe."

A "fixed idea" in this case is a motto theme which runs through, or at least appears in, all four movements. With Berlioz the term "fixed" was more appropriate, for the theme appears in the different movements with little change. But Tschaikowsky treats the theme somewhat as Wagner treats his "leading motives," and Liszt the themes in his symphonic poems—as subject to harmonic and rhythmic changes. In this work it is the melody which is played at the very beginning, by the clarinets in unison accompanied by the lower strings. It is rather sombre in character, altho it is transformed in the last movement to a triumphant character.

The first movement proper, to which this theme is an introduction, begins with a plaintive melody, on bassoon and clarinet in octaves, which gradually takes on more of an agitated character. The second theme is more song-like; other more fugitive themes, or rather short melodies are heard, and then the principal themes are heard again, as an orthodox sonata form prescribes. This time the first theme is given to a bassoon solo. After an even greater climax than the one in the first part of the movement the music dies away to fragments of the principal theme.

452 *Symphony No. 5*

Andante cantabile (Second Movement)

Arranged for the Aeolian Pipe-Organ by Gustav F. Kogel

ORCHESTRA

Among the six Tschaikowsky Symphonies the Fifth has really never come into its just share of approval and appreciation because the emotional greatness of the Sixth, the Pathetic Symphony, has clearly overshadowed the earlier work. And, while the Fifth Symphony is performed with tolerable frequency, the public appreciation of it is in no way commensurate with its beauties. The present roll contains the second movement of this E minor Symphony—the most melodious movement of the four, and one of the most graceful and charming movements that ever emanated from the composer's brain. It is, in character and in form, a romanza, and its tempo-inscription, besides *andante cantabile*, contains the further injunction, *con alcuna licenza*. It begins with a few preluding chords, after which the French horn begins a melody of rare beauty and of extraordinary poetry. Then the oboe announces a new theme, and this is punctuated by answers sighed by the French horn. With a change of key the clarinet sounds a third melody, and soon the music is brought to a climax. After this the several themes are repeated,

but with different orchestration, and the regular course is interrupted for a moment by the introduction of the principal theme of the entire Symphony—a moody, threatening theme. The coda of the movement is a poetic and peaceful picture.

121 *Symphony No. 5*

Valse (Third Movement)

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
ORCHESTRA

Tschaikowsky appears to have been a devoted admirer of the waltz. He chose it to represent other than dancing moods, giving it importance as a part and parcel of symphonies. The most notable example of the latter use is exemplified by the present roll. It is a Valse of really wondrous beauty. There is something of haunting loveliness about its measure. It does not even suggest the thought of dancing, yet its theme is not tragic nor are its measures charged with any particular dramatic message. It is sheerly entrancing melody until near its close. There the composer avails himself of the opportunity of reintroducing the stirring "motto" of the symphony, thus emphasizing the idea of unity in the various movements.

✓ 626 *Symphony No. 6 (Pathétique)*

Allegro non troppo (First Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich
ORCHESTRA

This is by far the best known of Tschaikowsky's symphonies, and is one of the most famous compositions in the entire range of symphonic literature. The composer's brother, Modest Tschaikowsky, has told us that the title "Pathétique" was not the original name for the work, but that its author had determined to call it "Program Symphony." When he was convinced that he could not adhere to this title without divulging the program—which he refused to do—he was willing to listen to suggestions for a name. Modest proposed "Tragic Symphony," but this did not please the composer, and then, suddenly, Modest hit upon the title "Pathétique," which Tschaikowsky thought excellent, writing the word at the head of the composition. Yet, after the publisher had the score in hand, Tschaikowsky, changing his mind, asked that the Symphony be designated simply as Number 6.

Despite this, however, the Symphony is known invariably as the "Pathétique," and its musical contents fully justify the title. Tschaikowsky has, in his letters, referred intimately to the work, stating of its program that it "was wholly subjective, and often during my wanderings, composing it in my mind, I have wept bit-

TSCHAIKOWSKY—Continued

terly." To his brother he wrote that he loved this work "as I have never loved any other of my musical creations," and to the Grand Duke Constantine he admitted: "I have put my whole soul into this Symphony."

This Symphony was played for the first time in St. Petersburg, October 16, 1893, conducted by the composer. Three weeks later Tschaikowsky died, suddenly, of cholera.

The first movement begins with a moody introduction, the theme of which is based upon the principal theme of the first movement proper. This gloomy introduction is relieved by the brisk, decisive allegro, with its snappy, brusque first theme. The second theme is a beautiful, lyric one, introducing a graceful new motive at its close. Then comes the development of the given material, a dramatic treatment, and after this the usual recapitulation, the movement ending in a coda, which returns to the mood of gloom.

✓ 628 *Symphony No. 6 (Pathétique)*

Allegro con grazia (Second Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

This movement is intended to take the place of the conventional scherzo, and is written in a rhythm of five beats to the bar, which idea is not novel with Tschaikowsky, but is nevertheless very unusual in a symphony. At first hearing it will suggest to the listener the rhythm of double waltz time, with one beat omitted in each bar. After the ear accustoms itself to the peculiarities of this rhythm the grace of this music makes itself apparent. The trio of this movement is again a reminder of the fact that underlying all other moods was the one of sorrow. Both portions of the work are repeated, and a brief coda is appended, in which both themes are to be found.

↘ 630 *Symphony No. 6 (Pathétique)*

Allegro molto vivace (Third Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

This movement begins with what appears to be its most important theme—a restless, agitated melody, suggesting a scherzo-like character. This continues for some time, and its care-free course is interrupted from time to time by the martial soundings of a brief theme, which appears at first to be of little moment. But gradually and most cleverly this theme is sounded oftener and oftener, assuming importance and force until, with a flourish it dominates the

TSCHAIKOWSKY—Continued

movement. When heard at its fullest this theme is tremendous in its martial sweep, and it colors the entire movement by its decisive square-cut military theme. The conclusion is a coda of brilliancy.

632 *Symphony No. 6 (Pathétique)*

Adagio lamentoso (Fourth Movement)

Arranged for the Aeolian Pipe-Organ by Wallace Goodrich

ORCHESTRA

In this *Adagio lamentoso* will be found the mood keynote of the entire Symphony, of which has been written: "It is a dirge and breathes only despair." This mood of hopeless despair is loosed with the first utterance, which is a wail of despondency. A second theme continues this tragic gloom, and the grief seems to find its climax in the knell of the tam-tam. After this, "the elegy dies gloomily away."

178 *Third Suite, Op. 55—Elégie*

Arranged for the Aeolian Pipe-Organ by Gustav F. Kogel

ORCHESTRA

For the first movement of this Third Suite Tschaiikowsky has employed this *Elégie*—a movement that is extremely popular, one that is occasionally played separately in concert. The Suite itself was conducted by the composer on the occasion of his memorable visit to this country in 1891. It is a work that is well liked, and especially is this *Elégie* admired. The mood of the movement is gentle and romantic, at one point rising to rather an effective emotional climax and at another displaying great brilliancy. It is wrought interestingly throughout and as full of lovable melody as are most compositions by this famous Russian composer.

VAN ALSTYNE, EGBERT

1213 *So Long, Mother—One-Step*

VOCAL

This is a one-step march, which is a typical specimen of that modern dance. It has just the right swing and lilt to make it eminently danceable.

345 *Sunbeams*

PIANO

One of the latest of popular successes this, a pleasing and graceful two-step intermezzo. It boasts light melody in abundance, each of its three sections being based upon a theme that pleases at first hearing, to which is added the quality of brilliancy. Besides, it has an infectious swing of rhythm that is no small part of its attractiveness.

VAN BIENE, AUGUSTE

Auguste Van Biene (—1913) an actor-musician about whom it is said that his early life was full of trials and that he suffered many hardships when a young man in London. He played the 'cello and finally conducted a theater orchestra here and there, and it was only by chance that he discovered he had the talent for acting. Then he put the latter to good use by writing a play, called "The Broken Melody," and appearing in it. It was performed countless times, both in England and in this country. Mr. Van Biene died in Brighton, England, January 23, 1913.

858 *The Broken Melody*

VIOLONCELLO

The story of the play, "The Broken Melody," deals with the tale of a musician who achieves success only after years of privation. When success comes to him he is deserted by his wife, whom he dearly loves, and in the lonely home he plays this pathetic air upon his 'cello, but his grief overwhelms him; the melody is broken and he cannot pick up the thread and complete it. It is only in the last act that she returns to him, and then the "broken melody" is completed. The melody is here reproduced without a break in its continuity. It is an appealing air, of great sentimental beauty.

VANNAH, KATE

Kate Vannah is a native American, born in Gardner, Me. She showed an early love for music, playing the piano at nine, and improvising freely a few years later. She studied music in Boston with Ernst Ferabo and George W.

Marston. At seventeen she began to compose, and has written a quantity of songs, piano pieces, also sacred music and light opera which have won popularity. The honorary degree of Doctor of Music has been conferred upon her by the St. Joseph's College, Emmettsburg, Md.

567 *Berceuse*

PIANO

A simple but appealing little Berceuse this, with no pretense, apparently, at anything other than the voicing of a pretty theme. The mood sought for and described by the title—which, incidentally, bears the sub-head "Sleepy Baby"—is fully realized. This music suggests the drowsing of a child to a charming melody, the kind of melody that always commands its audience of lovers of light music.

577 *Dawn*

PIANO

A quotation from Stephen Phillips serves as the keynote to the mood of this composition. It runs:

"It is the hour
When Night, in breathless passion, kisses Day,—
And neither speaks."

The music is charged with a certain mystery and also a touch of melancholy, the opening phrase, after a two-measure introduction, recalling Tschaikowsky in his moodiest moments. It is a compelling theme. The second important episode is marked by restless yearning, and after this the soulful first part is repeated, the composition ending simply.

V ERDI, GIUSEPPE

Giuseppe Verdi—full given name, Fortunio Giuseppe Francesco (1813–1901)—is probably the most famous of all Italian dramatic composers. From a most humble beginning he worked himself into a position of vast prominence, and a great part of his career is strewn with extravagant successes. Chiefly in operas he achieved great fame, and these works are still among the public's favorites of to-day.

✓ 792 *Aida—Fantaisie*

Paraphrased for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

The incidents attending the writing of "Aida" are rather interesting. It was not composed, as is generally believed, for the inauguration of Ismail Pacha's new opera house at Cairo, but Verdi wrote the opera at the invitation and request of the Khedive. The latter wished an opera dealing with an Egyptian subject, and after the business arrangements had been perfected between composer and patron a story for the libretto was soon found. The original idea of the plot was suggested by a French Egyptologist, named Mariette Bey, who in the course of his researches had become familiar with an incident upon which the story of "Aida" is founded. Camille du Locle then enlarged this story into an opera plot and this was translated into Italian verse by Ghislanzoni, although Verdi is to be credited with having had a hand in the building of the libretto.

After "Aida" was completed, Verdi was invited to conduct the first performance of the work, but the trip to Egypt was too hazardous an undertaking for him, so he remained away. There were many delays attending the premiere of the opera, but when it was first heard, December 24, 1871, the Cairo opera house held a strange audience, consisting of French and Italian correspondents, Arabs and Copts, English and the Khedive and the ladies of the harem, veiled, who occupied some boxes.

"Aida" at first encountered some opposition from those who clung persistently to the old style of Italian music, but the virtues of the work broke down every barrier, and it soon came to occupy a position of prominence, and to-day it is one of the most popular operas in the world.

This, the first roll of Mr. Shelley's clever and brilliant paraphrase, touches upon such incidents as the finale of the first scene; the chorus and ballet in the temple scene, and the most beautiful lyric episode in the entire opera, namely, the tenor's aria, "Celeste Aida." A continuation of this Fantaisie will be found on Roll 794.

794 *Aida—Fantaisie, Part 2*

Paraphrased for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

Here is another instalment of the immortally beautiful operatic music contained in Verdi's "Aida." Treating this music with the reverence which it deserves, the transcriber, Mr. Shelley, has woven the musical strands into an unusually interesting and brilliant

VERDI—Continued

fabric. In the present roll he has employed to great advantage the music of the Nile scene, the lyric close of the opera and the stirring finale of the second act—to mention the principal incidents.

80 *Aida—Grand March*

Arranged by Harry Rowe Shelley

OPERATIC

In the second act of "Aida," the warrior Radames returns victorious from his campaign against the Ethiopians. He is received in great state by the King and his daughter, and the music here reproduced accompanies this glorious occasion. Verdi realized his opportunities of describing this scene with glowing tone colors; he filled his palette with them and then spread them upon his dramatic canvas with most lavish hand. As a result he produced a March that is opulent with stirring melody and noble in the extreme. From the simple trumpet calls it works into a gorgeous climax that is inevitably impressive. It is one of Verdi's happiest moments of painting pageantry in tones.

340 *Il Trovatore—Selections—Part I*

OPERATIC

"Il Trovatore"—or "The Troubadour," as it is known in English—is one of Verdi's most successful operas. Its libretto is by S. Cammarano, and the work had its first production at the Teatro Apollo, in Rome, January 19, 1853. A year later the opera was brought out in Paris, at the Theatre des Italiens, and three years after that it forced its way by the portals of the Grand Opera, where it was given under the title of "Le Trouvere." In London it was heard at Covent Garden and also at Drury Lane—the latter performance being sung in English and the title being changed to "The Gypsy's Vengeance."

Since that time its tunefulness has encircled the globe. Despite the fact that Verdi himself surpassed this effort by later works and also that many newer operas have found their way into public favor, the great mass of music lovers still harbor a warm appreciation for this work. The present Potpourri gives a very complete index to the musical contents of the writing. It begins with the brief introduction to the opera; then comes Ferrando's narrative, and this leads to Leonora's celebrated aria from the first act. Then the well-known Miserere is introduced, and the roll concludes with the chorus of the soldiers from the beginning of the third act. A continuation of this Potpourri is to be found on Roll No. 342.

342 *Il Trovatore—Selections—Part II*

OPERATIC

Here the thread of melody is continued, with music from the second act, the duet between the Count and Ferrando being heard at the start, followed by the incident between Azucena and Manrico of the final act. Then comes the Manrico's spirited "Ma regendo" from the second act, and finally the familiar anvil chorus resounds and brings the selection to a brilliant close.

97 *La Traviata—Selections*

OPERATIC

Verdi's well-known opera, "La Traviata"—and it is among his most popular stage works—is based upon Dumas's "Camille." The opera libretto was made by Piave, and the first performance of the Verdi work was at the Teatro Fenice, Venice, in 1853. Three years later this opera invaded the opera houses of both Paris and London.

It is claimed that Verdi composed the music in a single month, which is a remarkable feat, since this writing is so stamped with vital emotions that to-day, with nearly four-score of years to its credit, it still sounds amazingly fresh and interesting. It is a favorite vehicle for coloratura sopranos, who find in the "Ah, fors e lui" and the "Sempre libera" fine opportunities for the display of their florid art. Both of these numbers are contained on this roll. But, in addition, there is also a noble expression of sentiment, as in the "Di provenza," which also occurs here. Besides these numbers the roll contains the tuneful and effective prelude to the opera, the duet, "Parigi o cara," and other familiar incidents. As a series of sheerly lyric moods this music has scarcely an equal among the older operas.

911 *Nabucodonosor—Overture*

OPERATIC

"With this opera my career as a composer may rightly be said to have begun," wrote Verdi, referring to "Nabucodonosor"—or "Nabucco," as it is sometimes called—the opera of which the Overture is here presented. It was composed in almost a desperate period of Verdi's life. Death had robbed him of his wife and two children, he had written a comic opera "Un Giorno di Regno" which had failed, had rejected a manuscript of another opera since he could find no inspiration, and had resolved to give up composition entirely. The libretto of Solera's biblical opera "Nabucodonosor" was really forced upon him and the reading of the text undermined all his resolutions and, in Verdi's own words:

"One day a line, the next day another line, a note, a bar, a melody—at last I found by imperceptible degrees the opera was done!"

This was in the fall of 1841. Then began the fight for its production. The impresario with whom he had a contract, Merelli, wished to postpone its premiere, but Verdi insisted upon its performance, and it was first given at La Scala, in Milan, March 9, 1842. Three years later it was produced at Paris, and in 1846 it was produced in London under the title of "Mino."

The Overture begins with a dignified introduction followed by a restless, dramatic theme, leading into a lovely, broad lyric melody. Once more the restive theme occurs and this leads to a brilliant finale culminating in a fine crescendo passage and a stirring coda.

✓ 25 *Rigoletto—Selections*

OPERATIC

Verdi's opera, "Rigoletto," has for its dramatic scheme a libretto founded on Victor Hugo's "Le Roi s'amuse." The opera book was fashioned by Piave, and Verdi's opera was first produced at the Teatro Fenice, in Venice, in 1851. Two years later it was heard in London at Covent Garden, and four years after that Paris heard and applauded this work at the Theatre des Italiens. Since then it has become known the world over, and is the favorite operatic vehicle for coloratura sopranos and dramatic barytones, to say nothing of the opportunities it offers to golden and high-voiced tenors. So it is never allowed to vanish from the repertoire of an opera house where any or all of these conditions exist.

The present roll is a comprehensive selection, containing most of the familiar incidents in the opera, omitting, however, the quartet, which is to be found on another roll. This music justly begins with the orchestral introduction to the opera itself, wherein the tragic gloom of the story is mirrored. This is followed by Maddalena's laughing song, which immediately precedes the quartet. The famous tenor solo, "La Donna e mobile," and the equally well-known soprano air, "Caro nome," are to be heard here, effectively grouped and contrasted.

23 *Rigoletto—Quartet*

OPERATIC

"Rigoletto" was, for a time at least, Verdi's most popular opera. In the composer's native country, Italy, it achieved success faster than have any other works by this master of the art of writing

opera. It was composed in the space of about forty days. Even at the present writing, when the opera is more than half a century old, it still attracts audiences in opera houses of nearly every land.

No other number from "Rigoletto"—unless it be "La Donna e mobile"—has earned the same popular success as has this quartet. It is sung in the last act, the principals being Rigoletto and his daughter Gilda, on one side of the wall, while within the courtyard of the inn are the Duke and Maddalena. This music is familiar to nearly everyone, but its tuneful charm and the dramatic Italian intensity of its climax are still potent.

1014 *Un Ballo in Maschero—Aria "Eri Tu"*

OPERATIC

"A Masked Ball" is founded on a story of the assassination of Gustavus III of Sweden. But the censorship forbade its performance in this form, and the scene was changed to Boston in Puritan days! So in its present version, the governor of Boston is in love with the wife of his secretary, Renato. The latter discovers the state of affairs and plots against the governor, Riccardo, who, however, is about to send his secretary and his wife back to England in order to avoid temptation. At a masked ball Renato stabs the governor, and then, too late, discovers the true state of affairs.

This well known aria for baritone is sung by Renato soon after the beginning of the third act. The scene is Renato's house, and he is soliloquizing on the supposed guilt of his chief: "Was it thou who hast sullied a pure soul—the delight of my heart! Thou hast poisoned the universe for me, thou traitor!"

V OGT, JOHANN

Johann Vogt (1823–1888)—also known as Jean Vogt—was born at Gross-Tinz, near Liegnitz, January 17, 1823; he died at Eberswalde, July 31, 1888. His music studies were undertaken first in Berlin and later at Breslau. At twenty-seven he wandered to St. Petersburg, where, for five years, he taught piano playing. Then came years devoted to pianistic tours and ending by Vogt's settling at Dresden. Here he remained for some time, then went to Berlin and was appointed a professor at the Stern Conservatory. In 1871 he went to New York, staying two years, after which he once more settled in Berlin. As a composer his work was

restricted principally to music for the piano, although he also wrote some chamber music. His list of compositions numbers about 150.

726 *Night Song, Op. 10, No. 2*

PIANO

The entire appeal of this composition lies in its simplicity and in its charm of sentiment. A part of this melodious work is almost prayer-like in its simple appeal, and it is effective by reason of these characteristics. Its composer has tinged his message with a sincerity of utterance that does not fail in convincing the listener of the modest beauty of this writing.

VON BLON, FRANZ

517 *March—Under the Flag of Victory*

A well-known march this, charged to its length with spirit and melody. Its brilliant beginning is an instant summoning of attention and then its first engaging theme is launched. This mood continues until the trio section, where a bit of sentiment is happily introduced. Then the main part of the march is repeated and forms a rousing close.

1040 *Sérénade d'Amour*

ORCHESTRA

This "serenade of love" is in the same key and suggests the same mood as the famous Serenade of Mozskowski. It has an individuality of its own, however, and its melody is pretty and graceful.

33 *Sizilietta—Waltz*

ORCHESTRA

A charming waltz is this, popular in its appeal and decidedly tuneful. It is prefaced by the briefest introduction, which is not

without charm, and then the graceful first melody of the waltz is heard. This is rather irresistible in its swing and melody, and the second incident is charged with sentiment. It is here that the chimes of the Aeolian Pipe-Organ are employed to such clever advantage. So to the close this music continues delightfully, sentiment and tunefulness combining to form its chief attributes.

WAGNER, RICHARD

Richard Wagner—full given name, Wilhelm Richard (1813–1883)—is easily at the head of the long list of great dramatic composers. He has hewn out for himself a new art-form—the music drama—which supplanted old-fashioned opera, and in this form has written works that are indisputably classics. His fame is world-wide, and his originality has invited a whole school of followers. Wagner has revolutionized the history of opera.

820 *Albumblatt*

PIANO

This "Albumleaf" is one of Wagner's few piano compositions, and it is the earlier of the two writings that bear this title. It was written in 1861, and it is dedicated to the Princess Metternich. It will be recalled that it was she who, during Wagner's Paris days of stress, interceded in his behalf and by her influence brought it about that "Tannhaeuser" was performed at the Paris Opera—with what dire results is now a part of operatic history. Princess Metternich was the wife of the Austrian ambassador, and a special friend of the French Empress—which explains her position of importance at the French court.

This composition is one of sentimental beauty. The emotional trend of its theme is that of longing, and there are moments that will remind the listener of Wagner's "Die Meistersinger" and "Tristan und Isolde." It is a beautiful, melodious bit of writing.

846 *Christopher Columbus—Overture*

ORCHESTRA

Four early orchestral Overtures by Richard Wagner have recently been given to the world, edited by Felix Mottl. Their titles are "King Enzo," "Polonia," "Christopher Columbus" and "Rule, Britannia."

The present one of the set, "Christopher Columbus," was written when Wagner was twenty-two years old. Then, in 1835, he composed this Overture to a play by his friend Apel. It was performed several times in public, and then was lost, for the composer sent it to Jullien, in London, and the latter returned it to Wagner in Paris, but this was at a period when Wagner was very poor, so that he could not pay the tolls of postage and it was retained by the postal authorities.

In this music the composer seems to have suggested the sea by a continuing waving motion, and against this background there is voiced a theme with answering trumpet calls. Near the end the music reaches a point of imposing climax. Scarcely any trace of the later Wagner will be heard here, but the Overture is very interesting from an historical standpoint.

346 *The Flying Dutchman—Overture*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

In 1839, tortured by debts and creditors, Wagner determined to forsake Riga and try his fortune in Paris. He stealthily crossed the frontier line at Pillau, was joined by his wife and dog, and they all took passage on a sailing vessel bound for London. He had already known Heine's version of "The Flying Dutchman" legend, but on this voyage he heard it again from the mouths of the sailormen, and it made a deep impression on his mind. Arriving in Paris he met Heine and they talked over the scheme of an opera based upon this story. Wagner set to work and composed the music in seven months, all but the Overture. Treachery now intervened. Wagner was persuaded to sell his scenario for a trifle, and out of this a libretto was fashioned, to which music was composed by one Dietsch. This was produced at the Opera and failed. Two years later Wagner's version was given its first performance at Dresden. At first it lived a stormy existence and was considerably revised by the composer—even the Overture was supplied with a different ending—but finally it began its triumphant march around the world, being accepted and performed in opera houses of many lands.

The Overture begins with the sturdy theme of the Flying Dutchman, which is then developed into a storm episode of rousing fury. Then the theme of Senta's ballad is voiced, and another melody employed is that of the sailor's dance. These are skillfully molded into the conventional overture form, concluding with a coda of great brilliancy.

900 *The Flying Dutchman—Spinning Song*

OPERATIC

This is one of the best-known excerpts from the entire range of Wagner operatic numbers. It is the chorus sung in the second act of "The Flying Dutchman," the stage setting representing the interior of the hut of Daland, a sea captain. Here are assembled Senta, his daughter, and her companions, all spinning, and as their wheels hum they sing this chorus, each singer invoking the return of her sweetheart, who is sailing on distant seas. It is an excellent example of Wagner's ability to write graceful, flowing melody, for the lack of which quality he is so often unjustly taxed. Besides, it is a very lovely bit of melodious invention, and the bass successfully conveys to the mind of the listener the idea of the humming of the spinning wheel.

✓ 150 *Das Rheingold—Finale**Arranged for Aeolian Pipe-Organ by Felix Mottl*

OPERATIC

"Das Rheingold" is the first one of the four music dramas that comprise Wagner's great tetralogy, "Der Ring des Nibelungen." It deals with the beginning of the plot, the robbery of the gold from the Rhine-maidens; Wotan's dilemma over the payment of the giants for the building of his castle; Wotan's theft of the ring—made of gold stolen from the Rhine-maidens—and his final sacrifice of it to Fafner, the giant. This Finale begins with Donner's invocation to the mists. The clouds rise about their lord and the thunderstorm gathers. It clears away with a vivid flash of lightning, revealing a rainbow bridge that leads directly to the door of the castle. Wotan christens the castle Walhall, and, gathering about him the gods and goddesses Froh, Loge, Donner, Fricka and Freia, he is about to enter his castle home by treading the rainbow bridge. At this moment the plaint of the Rhine-maidens is heard arising from the Rhine, whence they are clamoring for their stolen gold. The gods hear their plaint but continue on their journey to Walhall, across the rainbow bridge.

Musically this excerpt is wonderfully interesting. The brewing of the thunderstorm and its climax, the intervening episodes and the orchestral close are all of such musical importance and beauty that no music lover can possibly underestimate them.

✓ 538 *Die Walküre—Siegmund's Love Song**Arranged for the Aeolian Pipe-Organ by Samuel P. Warren*

OPERATIC

Siegmund's Love Song occurs at the close of the first act of "Die Walküre," which music-drama is the second of the four that

compose the tetralogy, "Der Ring des Nibelungen." This episode is the awakening and the culmination of the love between Siegmund and Sieglinde.

Siegmund has been driven by his foes and storm into the hut of the warrior Hunding, who is one of his enemies. Here he finds Sieglinde, and the pair rapidly become enamored of each other. Hunding has offered Siegmund the hospitality of the hut for the night, but has challenged him to combat, to take place the next morning. Sieglinde drugs Hunding's drink, and after he is senseless with sleep she comes to Siegmund and shows him where a sword has been plunged into the tree. During her narrative Siegmund draws her into his arms, and at that moment the door of the hut springs open and moonlight floods the room. Then Siegmund, clasping the beloved Sieglinde in his embrace, sings this love song, which begins:

"Winter storms have waned in the mood of May,
With tender radiance sparkles the spring."

It is one of the most lyric episodes in the entire "Ring."

✓ 976 *Die Walküre—Ride of the Valkyries*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

The Valkyries were Wotan's messengers, and he sent them to the scenes of conflict and battle there to choose from among the slain and bring to Walhalla the bodies of the chosen warriors. In Wagner's music drama, "Die Walküre," the nine Valkyries are all daughters of Wotan, who sends them forth mounted on horses, with which they speed through the air.

This "Ride of the Valkyries" precedes the third act of the drama. Before the curtain rises the orchestra gives a graphic description of the wild ride of these Amazons. The music is too familiar to require detailed description, but numberless hearings have not dimmed its vital program qualities.

Then the curtain rises, disclosing the summit of a rocky mountain, and here, one by one, the Valkyries assemble. They are first seen dashing through space, each with the body of a slain warrior slung across the saddle. The sky is wild with scurrying clouds, and the stage picture enhances the effectiveness of this fine music not a little.

777 *Die Walküre—Brünnhilde's Appeal*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

This is one of the most majestic incidents in the entire "Ring" tetralogy. It is the scene between Brünnhilde and Wotan, oc-

curing in the third act of the music-drama "Die Walküre," when the god Wotan punishes his favorite daughter Brünnhilde because she has disobeyed his command in offering protection to Siegmund in the battle with Hunding. Brünnhilde and her sisters—all Valkyrs—flee to a rock whence Wotan follows. He commands Brünnhilde to appear before him, and then announces that he is to rob her of all she holds dear—her position as the chosen one among the Valkyrs. Brünnhilde appeals—and this fine music is here brilliantly set forth—but Wotan is adamant at first. He condemns her to a sleep from which any wayfarer may wake and claim her; but he relents later, in response to the appeal of his beloved child, and agrees to encircle the rock upon which she is to slumber with a circle of fire so that none but a hero will brave the flames and claim the bride. It is a magnificently imposing incident, and musically it embodies some of the greatest music Wagner has composed—such as the noble recitative which begins this lament of Brünnhilde.

779 "Die Walküre"—Wotan's Abschied

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

Having condemned his favorite daughter, the Valkyr Brünnhilde, to a sleep on a fire engirdled rock, the god Wotan takes farewell of his beloved child in the final scene of "Die Walküre." She had disobeyed his command, had aided Siegmund in his encounter with Hunding, and a stormy scene had preceded the present incident of leave taking, but at this moment of parting the great love between father and daughter, between god and valkyr, is voiced by Wagner in immortally beautiful music. It is too familiar to need anything but a brief line of praise, but among the entire "Ring" it remains one of the greatest lyric and dramatic moments. Wotan kisses Brünnhilde, gently leads her to the rock, covers her with her shield, and then summons up the fire god Loge to leap and surround the rock with fire so that none but a hero shall brave the flames. As the flames send their tongues licking skyward, the god gives a final look at his child and then sadly departs.

704 Die Walküre—Magic Fire Scene

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

Brünnhilde has opposed the wishes of Wotan by interceding in behalf of Siegmund in his battle with Hunding, and Wotan metes out to her the full penalty. First he robs her of her powers and

WAGNER—Continued

rights as a Valkyrie, and then he bans her to sleep upon a flame-girt rock. The present excerpt, which is the final scene of "Die Walküre," is the descriptive music accompanying Brünnhilde's sleep. Wotan, after kissing her, places her upon a rock and covers her with shield and helmet, while in her right hand he places her spear. Then he goes to the summit of the rocky eminence and there commands Loge, the fire god, to encircle the rock. Gradually the flames begin to flicker and crackle until they surround and protect the sleeping maiden. Here Wagner gave full play to his power as a composer of descriptive music. The leaping and flickering of the flames are most graphically painted in tones, while under this maze of descriptive movement there is sounded Wotan's last words of defiance, in which he proclaims that no one who feared the rule of his spear would ever have the bravery to penetrate the flames. It is a tremendous bit of tone painting, one of the most picturesque incidents in the entire "Ring."

253 *Siegfried—Waldweben*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

This excerpt from Wagner's music-drama, "Siegfried," is specially arranged and is often played as a separate concert number. Its title has been translated as "Voices of the Forest," and it is that section of the second act of "Siegfried" in which the hero is lying under a huge tree in the forest musing and dreaming, while the stirring of the tree leaves murmur poetically. Through this tonal background of murmuring leaves is heard the singing of the bird. It is considered the most poetic bit in the entire Wagner literature, and nowhere else is this composing genius believed to have sounded the mood and spirit of nature so finely and convincingly. It is an inspired tonal canvas.

324 *Die Götterdämmerung—Song of the Rhine Daughters*

Arranged for Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

"Die Götterdämmerung" is the final music drama in Wagner's tetralogy, "The Ring of the Nibelungen." The scene in which this "Song of the Rhine Daughters" occurs is the opening of the third act, where is shown a woody valley on the Rhine. Siegfried's horn is heard in the distance, and the three Rhine Maidens, Woglinde, Wellgunde and Flosshilde, rise to the surface of the water and circle about, singing their song, beginning: "Fair sunlight sendeth rays of

splendor; night lies in the waters." It is music of exquisite loveliness that Wagner has called to life here. Besides having qualities descriptive of the play of the Rhine Maidens, it boasts themes of extraordinary beauty.

941 *Die Götterdämmerung—Siegfried's Rhine Journey*

OPERATIC

Siegfried has lived with Brünnhilde on the rocky fastness known as the Valkyries' rock, until he has grown from the youthful hero of the third drama of the cycle of the Ring, Siegfried, to the mature man—he has learned wisdom from Brünnhilde—the daughter of the god Wotan. Now he yearns for adventure in the great world. So, at the end of the Prologue to "*Götterdämmerung*," he takes loving leave of Brünnhilde and sets forth on his travels. The orchestral intermezzo known as the Rhine Journey is played while the curtain is down between the Prologue and the First Act. The Horn Call is first heard, followed by the motive of Brünnhilde, the *woman* Brünnhilde; now the horn call is heard again, accompanied by the orchestra and soon combined with the motive of the magic fire which protects the rocky dwelling of Brünnhilde from intruders. This passes into the motive of the *Rhine*, as Siegfried sails down the broad bosom of the majestic river. Now the wail of the Rhine daughters is heard in passing, and at the end Siegfried draws near the Court of the Gibichungs, where the tremendous tragedy will soon unfold itself.

356 *Die Götterdämmerung—Siegfried's Death*

OPERATIC

The hero, Siegfried, having fallen a victim to Hagen's spear, the clansmen raise the hero's body on his shield and begin their journey with it to the Hall of the Gibichungs. The Death Music begins here and the readers who have not seen a stage performance of this work will add to the impressiveness of the music by recalling Wagner's stage direction at this point: "Night has come. At Gunther's mute command the vassals raise Siegfried's corpse, and carry it away in solemn procession over the height. The moon breaks through the clouds and lights up the funeral procession more and more brightly as it reaches the height. Mists have arisen from the Rhine and gradually fill the whole stage." The solemn music of this episode is made up of principal motives that have logical dramatic connection with Siegfried's life, beginning with the motive of the Volsungs and ranging to that of Siegfried the Hero and the one of Brünnhilde. The few pages of this part of the score are sincerely to be reckoned as

among the most impressive music ever written. The solemnity is clearly voiced and, besides, there is the quality of noble grandeur—majestic musical accompaniment to the corpse of so valiant a hero as Siegfried.

441 *Die Götterdämmerung—Finale*

Arranged for Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

This, the final scene not only of "Götterdämmerung" but also of the monumental cycle called "Der Ring des Nibelungen," is sometimes called "Brünnhilde's Immolation." It is the incident following the slaying of Siegfried by Hagen, after which Siegfried's body is carried to the hall of the Gibichungen, when Brünnhilde orders henchmen to pile logs into a funeral pyre. This accomplished, Brünnhilde draws the coveted ring from Siegfried's finger, then she sings her cryptic adieux, mounts her charger Grane, and lets him carry her into the flames, where she perishes. The River Rhine, on whose bank the funeral pyre is blazing, overflows and the three Rhine Daughters approach the pyre to recover their stolen ring. Hagen, the last mighty one of the dwarf race of the Nibelungs, tries to wrest the ring from the Rhine Maidens, but is drowned. The hall of the Gibichungs catches fire, the flames leap into the sky and Walhalla, meeting place of the gods, is seen ablaze. It is the "Dusk of the Gods."

This music is a swift résumé of nearly all of the principal themes of the entire cycle. One familiar theme after another is voiced and the thematic intricacy of the fabric is amazing in its completeness. Here one hears the motives designating the ring, Siegfried, the Valkyrs, the fire, the Rhine Daughters and many more. Majestically this music unrolls, a fit, dignified ending to the most colossal serial of music dramas ever attempted by man.

370 *Die Meistersinger—Vorspiel*

Arranged for Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

Wagner's musical picture of the life and manners of Nuremberg is one exquisite in its genre. He called this opera "The Mastersingers of Nuremberg," and wove his plot about the members of this famous guild, introducing a stranger in Walther von Stolzing—a young knight from Franconia—who wins for a bride Eva, daughter of the goldsmith Pogner. The guild of mastersingers were a most conventional crew, while Walther is musically a young revolutionist,

and in Walther's success there is presumably a reference to Wagner's revolutionary musical success over the pedants of his day.

This Vorspiel is the prelude to the entire opera. Its themes are taken from the work. The first one of these is the Mastersinger's motive, a pompous and majestic theme, full of pride, and conceit. Then there is heard the theme of "Awakening Love," and this in turn leads to a second march theme—the King David motive. Then there occurs a portion of the Prize Song, upon the heels of which is sounded eagerly the motive of Impatient Ardor. These are the principal musical incidents, and the hearer must realize for himself the tremendous cleverness displayed by Wagner in the weaving and interweaving of these melodies. It is a capital prelude and a delightful summing up of the mood of the entire work.

1108 *Die Meistersinger—Am Stillen Herd*

OPERATIC

When Walter is introduced to the assembled mastersingers in the first act of Wagner's comedy, he is asked to tell where he learned the art of song.

"By silent hearth, one winter's day
When locked in snow the castle lay,
How once the spring had smiled in glee,
And soon would thrill each flower and tree,
An ancient book told this to me,
To rapture oft it brought me;
Sir Walter of the Vogelweid
The master 'twas who taught me."

(Newman's translation.)

This is one of the most melodious passages in that most melodious of all operas. A curious feature of the text is the fact that it is written—at least all the lyrical portions—in exact conformity with all the multitudinous rules of the mastersingers' guilds, as they were formulated in the seventeenth century—the action of "The Mastersinger" takes place about the middle of that century. The only infractions of these rules occur in Beckmesser's songs, and here the purpose is obvious. All of Walter's songs are exactly according to rule. The mastersingers were well organized, and their rules made most of their productions mere studies in meter and rime, with no poetic inspiration whatever. Hans Sachs, the real hero of Wagner's opera, whose prototype in real life left over six thousand poems, some of which breathe real poetic inspiration, saw the true poetry in Walter's songs—whose faults were much exaggerated by the jealous Beckmesser.

✓ 338 *Die Meistersinger—Walther's Prize Song**Arranged for Aeolian Pipe-Organ by Samuel P. Warren*

OPERATIC

Pogner, the goldsmith, one of the guild of Nuremberg Mastersingers, has offered his daughter Eva in marriage to the successful mastersinger, the singing competition to take place on the festival of St. John's Day. Walther von Stolzing is in love with Eva, but is not a member of the guild of mastersingers—in fact, he detests their conventional rules. This song comes to him as a dream, however, and upon advice of the poet-cobbler, Hans Sachs, he sings it in competition, and wins Eva as a bride in consequence of its success. Wagner's music to this incident is known far and wide; it is probably the widest known of all the excerpts from "Die Meistersinger von Nürnberg." It is a beautiful melody, freely flowing and graceful in the extreme.

196 *Die Meistersinger—Prelude to Act III**Arranged for Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

"Die Meistersinger" is commonly referred to as Wagner's only comic opera. The humor so wonderfully expressed in the music of this work is by no means of the flippant variety; rather is its merry mood of classic mold. The present roll presents the Introduction to Act III of this opera, but here the listener will find but little trace of the vein of humor, that threads its way through the greater part of this famous work, and examples abundant of which will be found in the other excerpts from this opera. The Introduction of the third act is the mood of revery mingled with that of exalted peace. This excerpt opens with the theme of Hans Sachs's monologue and is followed by a part of the choral, "Awake," which mood is diverted by snatches from the "Cobbler's Song." This interruption Wagner described "as if the man looking up from his work had lost himself in tender and pleasant reveries." Once more the choral is heard and now it reaches a point of fervent climax, after which the mood grows calm and peaceful.

392 *Die Meistersinger—Quintet**Arranged for the Aeolian Pipe-Organ by Samuel P. Warren*

OPERATIC

This Quintet takes a place of equal importance with the public's other favorite numbers in Wagner's inimitably charming opera.

In other words, it is as much of a delight to the music-loving listeners as are the prelude and the far-famed prize song. The Quintet occurs near the close of the first half of the third act of the opera, when Eva, on the plea of a misfit shoe, comes to Hans Sachs's cobbler shop and there finds her adored Walther. David and his bride Lena come in and the five persons group themselves, with Eva in the center, and sing this lovely music, which has grown so deservedly popular.

38 *Lohengrin—Vorspiel*

Arranged for the Aeolian Pipe-Organ by Walter Damrosch

OPERATIC

This ethereal music is designed to transport the listener into the regions of Montsalvat. It deals with the history of the Holy Grail, and Wagner's own note of explanation will enlighten the reader: "To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines, as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions. Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolution, such as never human hearts have felt. And yet this feeling revels again in the supremest bliss, as imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into

WAGNER—Continued

an ever-decreasing brightness, which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of Heaven's blue sky as, before, it thence came down.

✓ 330 *Lohengrin—Elsa's Dream—Act I, Scene 2*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
OPERATIC

Elsa von Brabant, having been accused by Friedrich von Telramund of the murder of her brother, is summoned before King Henry the Fowler. When asked to defend herself against this charge and name a warrior to champion her cause, she relates a vision that came to her in a dream:

"I saw in splendor shining a knight of glorious mien,
On me his eyes inclining with tranquil gaze serene;
A horn of gold beside him, he leant upon his sword,
Thus when I first espied him 'mid clouds of light he soared;
His words so slow and tender brought life renewed to me.
My guardian, my defender, thou shalt my champion be!"

This scene gives Wagner an opportunity to open his fount of melody, and the music he has composed to this episode is one of intense beauty.

757 *Lohengrin—The Swan—Act I, Scene 3*

OPERATIC

Elsa of Brabant, accused by Frederick of Telramund and his wife Ortrud, has been accused of the murder of her young brother and has been summoned to appear before King Henry the Fowler, who is holding court on the banks of the river Scheldt, near Antwerp. She pleads her innocence, but Frederick insists in his charge and declares before all that he will stake his life upon the issue. So King Henry commands his herald to invite a knight who will duel with Frederick for the case of Elsa's innocence. None of the assembled knights volunteers, and Elsa sends a prayer to heaven. At that moment there arises the cry of "A swan!" and there is seen approaching a boat containing a knight in shining armor, drawn by a swan.

The music of this roll begins at this point, the chorus jubilantly singing a chant of gratitude for this heaven-sent knight. Lohengrin steps ashore, and in a beautiful and well-known aria of thanks bids farewell to his swan. Then he asks Elsa if she will accept him as husband should he win in battle for her and she assents, but he warns her never to question him on the subject of his name or that of the country from which he was sent. He then declares to all that the accusation against Elsa is false. It is all such familiar music that detailed comment seems unnecessary save to say that in the present arrangement the beauties of this composition are finely revealed.

✓ 759 *Lohengrin—Prayer—Act I, Scene 3*

OPERATIC

This impressive incident occurs in the opening act of the opera, just before the Swan Knight battles with Telramund for the honor of Elsa, the latter having been accused by Telramund of the murder of her brother. King Henry the Fowler sits in judgment, and agrees to let the two warriors do battle for the cause of the accused maiden. Just before the ring is pitched for battle, the King, Lohengrin, Elsa, Telramund and Ortrud advance, bare their heads and sing this prayer, which the King begins as a bass solo, with the words, "O Lord of Heav'n, hear now my prayer!" The other four voices soon join, making it a quintet, then the chorus swells this appeal which grows steadily in emotional force until just at the close a huge climax is reached and proves the most thrilling point of this fine episode.

✓ 903 *Lohengrin—Frederick and Ortrud—Act II, Scene 1*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

The music to the third act of Lohengrin was composed first, as the nucleus of the drama is Lohengrin's Narrative of his origin, given toward the close of that act. Then the composer began the first act, and therefore the second act was written last. In the meantime the vast ideas for the "Ring" were surging in his brain, and the music of Frederick and Ortrud foreshadows the music of that gigantic tragedy. In this scene Frederick of Telramund is reproaching his wife for not fully protecting him by her magic and preserving him from defeat at Lohengrin's hands. His position, his property, his honor—everything is lost, he says, and it is all her fault for not foreseeing Lohengrin's power, and providing against it.

✓ WAGNER—Continued

905 *Lohengrin—The Balcony Scene—Act II, Scene 2*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

After the scene between Frederick and Ortrud, at the beginning of the second act, they retire into the shadows as they see Elsa appearing on the balcony—she having left the festive company for the purpose of communing with her own thoughts. She sings to the gentle breezes that have wafted her savior, Lohengrin, from a still unknown land, and of her new found love—the same hero. Frederick furtively suggests that Ortrud try her wiles on Elsa, while he endeavors to vanquish her hero, by fair means or foul. So Ortrud works on the sympathy of Elsa, who comes down from the balcony to receive her. Before they enter the house, however, Ortrud craftily insinuates that as Lohengrin has mysteriously appeared he may just as suddenly depart, the scene closing with Elsa's song of love and confidence in her deliverer.

✓ 937 *Lohengrin—Chorus of Nobles—Act II, Scene 3*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

At the close of the scene where Ortrud works so on Elsa's sympathies that she is admitted to her confidences, Fredrich von Telramund, Ortrud's husband, appears for a moment at the back and sees with joy his plans for vengeance maturing. He vanishes, and answering calls from trumpets from various turrets heralds the dawn of day. When the sun is fully risen the nobles assemble and greet each other, and agree with enthusiasm to follow the new leader to the conquest of the foe. The choruses are so long and elaborate, and add so little to the action that they are usually much curtailed in performance. The present selection gives a fairly adequate idea of this choral scene as a whole.

✓ 623 *Lohengrin—Procession to Minster—Act II, Scene 4*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

This fine episode occurs near the conclusion of the second act of Wagner's immortal opera, "Lohengrin." It is the music of the wedding procession, King Henry, the Fowler, leading Elsa von Brabant and Lohengrin to the cathedral, where they are married. The scene shows the open court of the palace and Elsa, attended by her maids, appears on the balcony and then walks down the stairs, to the court. There, surrounded by nobles, stands the King and

Lohengrin, and together they enter the cathedral. In the opera, this march is twice interrupted by the intercession of Ortrud and Telramund. The music is among the finest examples of lyric writing to be found in the entire range of Wagner operas, and it is an exceptionally effective excerpt.

✓ 767 *Lohengrin—Elsa and Ortrud—Act II, Scene 4*
Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley
 OPERATIC

This number follows immediately the procession to the Cathedral as Elsa approaches the entrance to the Cathedral, Ortrud rushes up and bars her passage—"Back, Elsa! No longer will I endure it—that I should follow you as a menial! Mine is the first place, and *you* should bow to *me*!" Then Elsa: "Was it then thy hypocrisy that worked so on my sympathy this night just past? Now darest thou to scorn me, thou wife of him whom God hath judged?" And Ortrud: "That false judgment was worked by baneful magic—all men know my husband as a chivalric and valiant knight!"

Thus does Ortrud further instill the poison of doubt in Elsa's heart. Altho' Elsa now repulses her slanderer, the poison worked only too well, as the third act shows. This selection closes with the trumpet fanfare which always indicates the royal presence of King Henry, and which closes the act.

14 *Lohengrin—Introduction to Act III*
Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
 OPERATIC

This Prelude was designed by Wagner to depict the happiness and gaiety enacted at the wedding festivities of Elsa and Lohengrin. It is a brilliant tonal scene, the canvas crowded with brilliant, romping colors and the themes of exaltedly happy character. The jubilant nature of this music paints for the listener a scene of royal pageantry, as befitted the wedding of Elsa and Lohengrin. It is a work of impressive brilliancy.

✓ 294 *Lohengrin—Bridal Chorus—Act III, Scene 1*
Arranged for the Aeolian Pipe-Organ by Samuel P. Warren
 OPERATIC

This Chorus sounds directly at the rise of the curtain of the third act of "Lohengrin," immediately at the close of the wonderful, stirring introduction to this act. The scene shown is the bridal cham-

ber of Elsa and Lohengrin. There enter the King, nobles, ladies and pages, and this Chorus is chanted, the text beginning:

“Faithful and true, we lead ye forth,
Where love triumphant shall crown ye with joy!
Star of renown, flow’r of the earth,
Blest be ye both from all life’s annoy.”

The music is so familiar to nearly every music lover that it need not be commented upon here.

917 *Lohengrin—The Bridal Chamber—Act III, Scene 2*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Immediately after the Bridal Chorus, at the beginning of the third act, Lohengrin and Elsa are left alone. Their love making begins. Lohengrin: “The sweet song dies away, we are alone, the first time alone, since we met. Now are we apart from the world, no listener shall hear our heart’s greetings. Elsa, my wife! Thou sweet, pure bride! Tell me if thou art happy.” Elsa: “How could I be so cold as not to call myself happy when I possess all the blessedness of Heaven?” But doubts begin to creep into Elsa’s mind, owing to the insinuations of Ortrud and Frederick. She lovingly hints at a desire to know her rescuer’s name, while Lohengrin gently reproves her.

939 *Lohengrin—The Death of Frederick—Act III, Scene 2*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Despite Lohengrin’s tender reproof, Elsa’s doubts grow more intense until they obsess her completely. In her almost clairvoyant state of hysteria she thinks she sees the swan which brought Lohengrin coming to take him away. At this point Frederick stealthily enters to take Lohengrin’s life. Lohengrin is too quick for him and fells him with one stroke. But Elsa has asked the fatal question and all their happiness is at an end.

1058 *Lohengrin—Promise of Victory—Act III, Scene 3*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Elsa having asked the fatal question, Lohengrin is obliged to return to the domain of the Grail. But this is as yet—at the opening scene of the second picture of the third act—unknown to

WAGNER—Continued

anyone but himself and Elsa. When the curtain opens on this scene, the stage picture is the same as that of the first act: on the banks of the Scheldt. The army gathers, led by the nobles to a stirring march theme—interspersed with trumpet fanfares, as each Count enters with his retinue. The King assures the army that victory under Lohengrin's leadership is assured.

1051 *Lohengrin—Departure of Lohengrin—Act III, Scene 3*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley

OPERATIC

Lohengrin arriving tells of Frederick's attempt on his life, and of Elsa's question. He reveals his origin and his relationship to the Grail in music substantially the same as the Prelude, saying that he must return at once to the domain of the Grail. He also confirms the King's announcement of impending victory and now the swan appears drawing the boat to take him. He hands Elsa his sword, his horn, and his ring—to be given to Gottfried, Elsa's young brother, if he should return, while Ortrud gives vent to her savage glee—and tells of her magic transformation of Gottfried. Lohengrin sinking to his knees in prayer, Ortrud's evil machinations are overruled; the swan disappears, changed back into Gottfried by the power of the Grail. The dove of the Grail takes the swan's place to guide Lohengrin's boat on its return journey, and Lohengrin departs to the great grief of all. Elsa, torn between the conflicting emotions of joy at the restoration of Gottfried and grief at Lohengrin's departure, falls lifeless in Gottfried's arms. The music to this whole scene is surcharged with tragic feeling.

✓ 913 *Parsifal—Selections*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

OPERATIC

Parsifal has justly been called the swan song of the greatest of all music-dramatists. It was intended by Wagner that for a period of thirty years this work should remain the exclusive property of Bayreuth. It was given elsewhere in concert form and also in this country in its stage version before that term expired; now time has released it to the world at large. A few words about its coming to life in Wagner's brain may not be amiss here. The subject first interested him in 1857 while he was a political exile at Zurich. Inspired by lovely spring weather he sketched the "Good Friday Spell" music then. Twenty years later, in 1877, he had completed the poem and immediately set about composing the music which he finished in 1882. The first performance of the

work took place at Bayreuth July 26, 1882. The story or plot of the work is probably familiar to all. It is a combination of the Grail stories and the Arthurian legend, and it deals with the adventures of the guileless Parsifal through whose innocence and fortitude the sacred spear is wrested from the magician Klingsor, and Parsifal becomes king of the Knights of Montsalvat, guardians of the Holy Grail.

The present Selection is a very clever culling of not only the most important, but also the most effective sections from this master score, and it embraces the beginning of the Prelude with its Grail music, the first act chorus of the Grail knights and other music of this Temple scene, the entrancing Flower Maiden chorus, an excerpt from the second act Kundry music, the end of the second act which depicts the destruction of the magician Klingsor's castle, the Good Friday Spell, a section of the third act Transformation music and the glorious Finale of the work, which is the apotheosis of the drama.

✓ 170-A *Parsifal: Prelude to the Drama*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

OPERATIC

This roll contains the music of the Prelude, a composition that quite apart from its stage performance has long been popular in concert rooms. To elucidate its program meaning Wagner wrote a commentary of it for his patron, King Ludwig of Bavaria, as follows:

Love. Faith. Hope.

First theme: Love. "Take ye my body, take my blood, in token of our love." (Repeated in whispers ever fainter by angelic voices.)

"Take ye my blood, my body take, and think of me!" (Again whisperingly repeated.)

Second theme: Faith. Promises of redemption through Faith. Strong and firm does Faith reveal itself, elevated and resolute even in suffering. In answer to the renewed promise sounds soft the voice of Faith from dimmest heights, as though borne on wings of the snow-white dove slowly descending, embracing with ever-increasing breadth and fullness the heart of man, filling the world and the whole of nature with mightiest force; then, as though stilled to rest, glancing upward again toward the light of heaven. Then once more from the awe of solitude arises the lament of loving compassion, the agony, the holy sweat of the Mount of Olives, the divine suffering of Golgotha; the body blanches, the blood streams forth

WAGNER—Continued

and glows now with the heavenly glow of blessing in the chalice, pouring forth on all that lives and languishes the gracious gift of Redemption through Love.

For him are we prepared; for Amfortas, the sinful guardian of the shrine, who, with fearfulness for sin gnawing at his heart, must prostrate himself before the chastisement of the vision of the Grail. Shall there be redemption from the devouring torments of his soul? Yet once again we hear the promise and—Hope.

✓ 170-B *Parsifal: The Walk to the Grail Castle*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

OPERATIC

This vividly descriptive bit of music accompanies the journey of Parsifal and Gurnemanz to the Grail Castle. Gurnemanz, the aged knight, hoping that Parsifal may prove to be the guileless fool to whom it be given to redeem the sacred spear—now in the possession of the wicked magician, Klingsor—leads Parsifal to the Grail Castle so that he may witness the touching ceremony of the unveiling of the Grail. The path of these two wanderers leads through rocky passages beyond the forest. The music is that of an impressive march, and as they approach the Grail Castle the bells peal out toward them and the music sounds the theme of the Saviour's Lament. Then there is heard the theme of the Eucharist and the mighty Grail Theme, which latter indicates to the listener that the two wanderers have reached the Grail Temple and have entered it.

170-C *Parsifal: Reception of the Knights*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

OPERATIC

The sanctuary of the Holy Grail is a high, vaulted room, the dome of which is supported by circles of columns. Following the curves of these circles, under the dome, are two tables placed, while in the center there is a raised platform containing a couch, for the suffering Amfortas to recline upon, and an altar. To the accompaniment of this music there enter, from the rear, the Knights of the Holy Grail, chanting their song, while a group of esquires cross the hall. The knights take their places at the tables, and Amfortas is carried in on a litter and lifted to his couch back of the altar table. A choir of voices chants the lamentation which describes the suffering of Christ, and this is answered from the dome by a choir of boys' voices singing a hymn of Faith.

✓ 170-D *Parsifal: Love-feast Cantic**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

The unveiling of the Holy Grail being an office so physically painful to Amfortas he would sooner die than perform it again, he is urged to his duty here by the voice of his father, Titurel, the founder of the order of the Holy Grail, who now is kept alive by occasional sights of the holy vessel. Thus admonished, Amfortas consents to unveil the Grail, and the attendants take the holy goblet from its shrine and place it before him. From the dome there sounds a chorus of voices singing: "Take ye my body, take my blood, in token of our love." A ray of light illuminates the goblet, which begins to glow, and Amfortas raises the chalice and waves it in consecration over the bread and wine. The Cantic of the Love-feast begins with the theme of the Eucharist and concludes with the Grail motive. It is all music of the most uplifting character, about the ecstatic beauty of which there can be no question.

170-E *Parsifal: Song of the Flower Maidens**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

The scene of this incident is the magic garden of the sorcerer Klingsor's castle. Into this Parsifal has strayed, and Klingsor is planning the destruction of the youth by having him fall victim to the wiles of Kundry. In the interim Klingsor's flower maidens are lavishing their charms upon Parsifal. The music that fills this scene is a slow waltz of the most ravishing beauty—one of the most inspired lyric moments ever enjoyed by this famous composer.

✓ 170-F *Parsifal: Prelude to Act III**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

This tremendous introduction to the last act of "Parsifal" mirrors the desolation and gloom that has come to possess the Knights of the Grail. In the lapse of years Amfortas has refused to unveil the Grail any more because of the torture this act visits upon him, and, as a consequence, the aged Titurel has died. The Knights of the Grail are hopelessly despairing of ever again witnessing the uncovering of the Grail. The mood of despondency is wonderfully pictured by this music.

✓ 170-G *Parsifal: Good Friday's Spell**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

Some of the music of this incident was composed as early as 1857, when Wagner was living in Zurich, and it is said to have been inspired by a beautiful spring day. There is just this spirit of beauty and hopefulness in the music. The Good Friday Spell marks in "Parsifal" the return of Parsifal after years spent in search of the Grail Castle. The scene is one of the hut of the hermit, Gurnemanz, who is now waited on by the repentant Kundry. Parsifal, with lowered visor and in black armor, approaches, carrying the sacred spear, which he has wrested from Klingsor. This lance he strikes into the ground and kneels before it in prayer. Gurnemanz recognizes the sacred spear and greets Parsifal as King of the Grail Knights. He anoints Parsifal's head, while Kundry bathes his feet and dries them with her hair. Instead of depicting the Good Friday as one of gloom the scene shown is a wide expanse of sunlit meadows and flowering fields. As an explanation of the absence of the gloom on this day, usually devoted to mourning, Gurnemanz makes clear to Parsifal that the tears of repentant sinners have moistened the field and urged them to bloom; that on this day the heart of man should rejoice at its emancipation from sin. So the mood is one of serene gladness, and the beautiful music quite conveys this lovely mood.

✓ 170-H *Parsifal: Transformation Music**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

Parsifal, asking to be escorted to the Hall of the Grail, is led thither by Gurnemanz and is followed by Kundry. It is Good Friday, the day set aside for the obsequies of Titurel, and this sadness pervades the music. Again the scenery passes across the vision until the Grail Castle is once more reached. It is a magnificent musical spectacle and the sadness of these pages is a most majestic one that breathes noble despair. This Transformation Music is easily to be counted among the very great pages to be found in the Wagner scores.

401 *Rienzi Overture*

OPERATIC

It is believed that Wagner composed Rienzi with the hope that he might emulate the success of some of the bombastic operas of Meyerbeer. The latter was then the cock of the walk in opera, all Paris was at his feet and he was much envied. Whether it is true

that *Rienzi* was in imitation of Meyerbeer or not the fact remains that Wagner never again reverted to this style of opera.

Its libretto, also by Wagner, is based upon Bulwer-Lytton's novel. Wagner wrote the text in 1838 while at Riga, where he was employed as conductor. In 1839 he wrote the music of two acts and then proceeded to Paris to make arrangements to have the work produced at the Paris Opera. In evidence of the naivety of genius is the fact that Wagner really expected Meyerbeer's aid in launching a rival work in the great opera house of the French capital. As a matter of fact Meyerbeer did not help Wagner, although he pretended to. However, *Rienzi* did not first see the light of production in Paris but in Dresden, October 20, 1842, where it met with success. Since then it has been heard all over the operatic world, although it has recently disappeared from hearing in most places, in view of the later and better operas written by this composer.

This overture is based upon thematic material from the opera, beginning with the long-drawn trumpet call, followed by *Rienzi's* prayer. This is followed by the allegro chorus of the first act finale and the battle hymn. The second act finale is then introduced, followed by the development section, which is based chiefly on the battle hymn. A brief recapitulation of the first part occurs and a brilliant coda brings the overture to its conclusion.

638 *Siegfried Idyll*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

ORCHESTRA

This composition was a birthday present from Wagner to his wife. It was first heard on the morning of December 24, 1871, when it was performed as a morning serenade at the Wagner villa in Tribschen, and one of the players was Hans Richter, the famous conductor, while the composer, Wagner, conducted the performance. Since then it has had numberless performances in concert halls.

It will be remembered that Wagner's son, Siegfried Wagner, was born while the composer was at work on his music drama, "*Siegfried*." And in this "*Siegfried Idyll*" all the themes save one are taken from the music-drama, "*Siegfried*"—the one foreign theme being the folk song, "*Schlaf' mein Kind, schlaf' ein.*" The many themes employed are most cleverly woven into a unit, and the mood of poesy pervades the whole work.

1128 *Tannhäuser—Bacchanale*

OPERATIC

The first production of *Tannhäuser* took place in Dresden in 1845; the composer conducting. At the close of the overture, and

preceding the scene between Tannhäuser and Venus, there was a "Bacchanale." But the composer was dissatisfied with the whole scene, and when Napoleon III commanded its performance in Paris (in 1861) he decided to remodel it. In the new version the overture passes directly into the Bacchanale, which was much expanded and enriched. Classic dances in the spirit of ancient Greece, with several "tableaux vivants" from Hellenic mythology, are coupled with the intense dramatic power of the Wagnerian Orchestra. The new scene is far superior to the old—the composer remodeled the whole of the music up to the change of scene—and represents Wagner at the height of his creative power. The chorus of sirens behind the scenes is hauntingly beautiful, and after the climax the music diminishes in intensity until Tannhäuser and Venus are left alone.

188 *Tannhäuser—Overture*

Arranged for the Aeolian Pipe-Organ by Alfred Hertz

OPERATIC

This Overture is constructed on themes and incidents of the opera to which it is a prelude, but in addition to this there is a program meaning to the work. This program was written by Wagner at the request of the orchestral musicians who were rehearsing it at Zurich. It has been Englished as follows: "To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away. Even-fall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show a shapely human form draws nigh—'tis Tannhäuser, Love's minstrel. He sounds his jubilant song of love in joyous challenge, as though to force the wanton witches to do his bidding. Wild cries of riot answer him, the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the goddess' self he steps with that cantic of love triumphant, and now he sings it in ecstatic praise of *her*.

As though at wizard spell of his the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of love's goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the wild hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still sought above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and souging of the air—which had erstwhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves, so that when the sun ascends at last in splendor and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of life in chorus of redemption, and both dissevered elements, both soul and senses, God and nature, unite in the atoning kiss of hallowed love."

It is scarcely an exaggeration to claim that this Overture to Wagner's opera, "Tannhäuser," is the most popular work of its class in the world to-day. It is a work about which many critical battles have been waged and won, being one of the earliest of Wagner's writings to spread his name and fame abroad in the world of music. Since those days of struggle its course has been a triumphant one, preceding the performance of the opera "Tannhäuser" in a great many places, and remaining a fixture on concert programs, where it still asserts its prominence to-day and probably will continue to assert it into the indefinite future.

629 *Tannhäuser—Pilgrims' Chorus*

Arranged for the Aeolian Pipe-Organ by Harry Rowe Shelley
OPERATIC

In the matter of popularity this excerpt from Wagner's opera "Tannhäuser" is quite as well known as is the Wedding March from his "Lohengrin"—and both of these represent the very pinnacle of popular grand opera bits. The Pilgrims' Chorus is used several times during the course of "Tannhäuser," but its chief employment is in the early part of the work. It is first heard

in the Overture, beginning this orchestral prelude and again being used as a brilliant coda to conclude it. Then, in the second scene of the first act of the opera, showing a crucifix at a road crossing at the foot of the hill that is surmounted by the Wartburg, this chorus forms an important part of the act, for while Tannhäuser is kneeling in prayer, just having escaped the confines of the Venusberg, the chant of these pilgrims is heard from afar. They are journeying to Rome. As they draw near their song grows louder and reaches its climax as the procession passes the crucifix before which each pilgrim pauses for a second in prayer. Then the song dies away in the distance as the pilgrims continue their journey. The music itself is too familiar to warrant detailed description.

361 *Tannhäuser, Act 1—Shepherd and Pilgrim*

OPERATIC

The operatic excerpt from "Tannhäuser" which occurs on the present roll is the music of the beginning of the second scene of the first act. Tannhäuser has escaped from the Venusberg and finds himself in a sunlit space at the foot of the hill that is crowned by the Wartburg. A shepherd is seated upon a rock, piping his happy lay and singing a joyful folklike tune. As a sort of undercurrent to this merry melody is heard the chant of a band of pilgrims, who wind their way down the mountain road on their journey to Rome. The shepherd pauses in his caroling and greets the pilgrims with wishes of Godspeed. The pilgrims tarry long enough to bow at the foot of a crucifix and then continue their pilgrimage, and their impressive chant dies away in the distance.

434 *Tannhäuser—Wolfram's Appeal*

OPERATIC

This excerpt from Wagner's opera, "Tannhäuser," occurs at the close of the first act. Tannhäuser, having escaped from the Venusberg, finds himself in the Thuringian forest, at the foot of a shrine, where he is discovered by the Landgrave and some of his court. Tannhäuser is greeted by his old friends and is prevailed upon to retake his position among them in the Wartburg; but the knight, lashed by a troubled conscience and by restiveness, desires to depart from that country. He is only persuaded to remain when his friend Wolfram tells him how Elisabeth, the Landgrave's niece, has mourned since Tannhäuser disappeared from the Wartburg. This music voices Wolfram's appeal to remain, and at the close of the number the Landgrave and his nobles join in the plea, singing: "Oh, minstrel bold, return and rest thee!"

714 *Tannhäuser—March*

OPERATIC

The minstrel, Tannhäuser, having been found after his mysterious disappearance by his comrades, is persuaded to return to the Wartburg. There, a few days after his return, a singing tournament is arranged to take place in the great hall of the castle. Minstrels are invited to participate, and the nobles from far and near are commanded to attend. The present music is used to accompany the arrival of the guests, and its martial, pageant character is an appropriate comment upon the scene. In a gallery, on one side of the great hall, trumpeters are stationed. As soon as the Landgrave, Hermann, and his niece, Elisabeth, are ready to receive their guests, these trumpeters sound their fanfare, which is the beginning of this March. Gradually the nobles and their followers arrive and pass before their host and hostess, bowing their salutations. Soon the hall is filled, and the chorus of voices joins the orchestral music, making a huge climax. It is among Wagner's most brilliant writings.

122 *Tannhäuser—Introduction to Act III**Arranged for the Aeolian Pipe-Organ by Alfred Hertz*

OPERATIC

The composer designated this Introduction to the third act of his opera, "Tannhäuser," as "Tannhäuser's Pilgrimage." It precedes the solemn act of the opera that contains the incident of Tannhäuser's return from Rome, where he had gone to atone and find forgiveness for his sins. But this absolution is denied him and he returns unshrived. His unhappy state of mind is mirrored in this music. For the thematic foundation of this excerpt Wagner has used the Pilgrims' Chorus. This is interrupted by some of the music of the closing scene of the second act—when Elisabeth intercedes for Tannhäuser's life—by excerpts from his narrative of the experience at Rome and by flashing references to the Venusberg music. All these incidents are employed with dramatic logic and the whole is a very dramatic and effective introduction to the closing act of "Tannhäuser."

660 *Tannhäuser—Elisabeth's Prayer*

OPERATIC

This excerpt from "Tannhäuser" occurs near the beginning of the third act. The scene is that of a valley, stretching below the Wartburg, and on the one side of the path there is a shrine. At this

WAGNER—Continued

Elisabeth is kneeling, praying for the salvation of her beloved Tannhäuser, who had gone to Rome to do penance. At that moment a band of pilgrims from Rome appears, and Elisabeth ceases her devotion to scan each passing face eagerly. In vain she searches for the features of Tannhäuser, for he is not among them. Solemnly falling upon her knees she raises her voice in supplication:

“Oh, Blessed Virgin, hear my prayer!
Thou star of glory, look on me!
Here in the dust I bend before thee,
Now from this earth, oh, set me free!”

Wagner's setting of this prayer is one of the most effective musical moments in the opera. It is simple, but its appeal is direct and fervent.

✓ 16 *Tannhäuser—Evening Star Song*

Arranged by Clarence Eddy

OPERATIC

The touching scene in which this Romanza is sung occurs near the beginning of the third act of “Tannhäuser.” The band of pilgrims has returned from Rome, and among them the penitent Tannhäuser is not to be found. Elisabeth scans the face of each one of the wanderers, and after they have passed she sinks, broken-hearted, to the foot of a shrine and prays that eternal peace may be visited upon her. The faithful friend, Wolfram, anxiously watches her departure for the Wartburg and then proceeds to chant to the evening star:

“Oh, star of eve, thy tender beam
Smiles on my spirit's troubled dream;
From heart that ne'er its trust betray'd,
Greet when she passes the peerless maid;
Bear her beyond this vale of sorrow
To fields of light that know no morrow.”

The music of this Romanza is one of the finest examples of Wagner's talent for writing flowing, sentimentally lovely melody.

✓ 202 *Träume*

VOCAL

To words by Mathilde Wesendenck, the woman to whom in all likelihood the world is indebted for the inspiration that stirred

Wagner to writing the music of "Tristan und Isolde," Wagner composed this famous song, "Dreams." The music is, in reality, a study to the love music of the second act of "Tristan." The text begins: "Tell me what these dreams of wonder all my soul in bond enchaining," which will give the reader some idea of the sentimental trend of the words. The music of this song is famous; it is the product of Wagner's noblest moments of creative fervor.

✓ 778 *Tristan und Isolde—Vorspiel*

Arranged for the Aeolian Pipe-Organ by Samuel P. Warren

ORCHESTRA

Wagner wrote an explanatory program to this famous Prelude. Let that suffice to express in words what he has so wonderfully said in music:

"A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dare not avow his own love, Isolde, who, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake she allows the couple to taste of the love potion, which, in accordance with the custom of the times and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longing, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains—longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance! . . . Powerless the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into the wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

950 *Tristan und Isolde—Love Duet**Arranged for the Aeolian Pipe-Organ by Samuel P. Warren*

OPERATIC

This is probably the most famous love music in the world. It occurs in the second act of "Tristan und Isolde," the scene of which is a garden adjoining the palace of King Mark. Mark has announced that he is going hunting and, with his retinue, he disappears in the night, the far sound of horns giving clue to his disappearance. Taking advantage of the King's absence Tristan impetuously rushes into the garden, where Isolde impatiently awaits him, and then these two lovers sob out their joys and woes in this ecstatic music, than which Wagner has composed nothing more beautiful. It is music that does not need analysis. Its every bar speaks of the consuming love of these two fated mortals and about it all is woven the mystery of night.

1152 *Tristan und Isolde—Prelude to Act III*

ORCHESTRA

The motive of love-longing which forms the basis of the prelude and pervades the entire work is a chromatic succession (in half tones) of four ascending notes. Now changed to a diatonic phrase it forms the basis of the prelude to the third act; it portrays the wounded and despairing Tristan. It is continued as an ascending succession in thirds which represents the sea—long watched in vain by the faithful Kurvenal for the vessel bearing Isolde. As the curtain rises we hear the shepherd's pipe playing a mournful melody (English Horn behind the scenes); which is to change to a joyful tune when the shepherd sights Isolde's ship. This time it is unaccompanied—save by the stage picture of the wounded and unconscious Tristan and the watchful Kurvenal. Every bar of it, however, occurs later in the act, accompanied by the orchestra. As in a concert version the stage picture is lacking, the English Horn solo seems too long to be played without accompaniment, the accompaniment written by the composer for latter appearances of this melody has been transferred to this place, and so arranged has been played repeatedly by the New York Philharmonic Orchestra.

Wagner wrote Tristan while in exile from Germany because he had expressed sentiments, which, if enunciated in Germany in later days, would have been received with even less favor.

703 *Tristan und Isolde—Tristan's Vision and Death* OPERATIC

Wagner's immortal music drama, "Tristan und Isolde" had its first performance on any stage in the Court Theatre of Munich, June 10, 1865, and the tenor who created the role of Tristan was Ludwig Schnorr von Carolsfeld. At that time it was thought that Wagner's music presented insurmountable difficulties, and Schnorr von Carolsfeld's achievement was considered to be a tremendous feat. Unfortunately, this tenor died very soon after this première, and his death was bemoaned by Wagner, who had in him realized one of his ideals.

The scene from which this music is deftly taken is from the final act of the opera. Tristan, wounded by Melot, has been rescued by his henchman, Kurwenal, and taken to his old home, the ruins of a castle in Brittany. There Tristan lies and longs for the coming of Isolde, and his fever-lashed vision conjures up pictures from the past. In one of these he is waiting to join Isolde on that fateful night when the extinguishing of a torch was the given signal.

The music at the beginning of the excerpt is in the mood of the wonderful love music from the preceding act. The wounded Tristan knows, feels instinctively that Isolde is approaching, and he has sent a shepherd to watch from the heights. Suddenly this sentry spies the sail of a ship, and announces this news by playing a jubilant air upon his pipes. This sound thrills Tristan with joy. He commands Kurwenal to rush to the landing rocks below and carry up Isolde. Ecstatically Tristan stands up on his cot, tears the bandages from his wound and sings of his love. Then the sentry announces that the ship is among the rocks and for a moment Tristan fears that it and its precious cargo may be wrecked, but another jubilant air from the shepherd proclaims that the vessel is safe. Isolde rushes on and clasps the tottering hero in her arms. With a faltering cry of "Isolde" he droops and the breath leaves his body. It is a monumentally great dramatic moment, clothed in stupendous music.

510 *Tristan und Isolde—Liebestod*

Arranged for the Aeolian Pipe-Organ by Archer Gibson

OPERATIC

Isolden's Liebestod—or, as it has been translated, "Isolde's Love Death"—is the final scene of Wagner's music drama, "Tristan und Isolde." The stage scene shows a bleak setting, the courtyard of Tristan's crumbling castle. Here the hero, Tristan, is stretched upon a couch, laid low by the thrust of Melot's sword. His faithful henchman, Kurwenal, carried Tristan to this retreat, and now the

pair are awaiting the arrival of the ship bearing Isolde, who is flying to join her wounded lover. Finally Isolde's ship arrives, and Tristan, ecstatic in his eagerness to see her, storms from his couch to meet her; he frantically clutches at the bandages that are swathed about his wound, bleeds to death and sinks a corpse at Isolde's feet. She tries to call her lover to life and, failing in this, she sings this death song and sinks lifeless across the body of her beloved.

The excerpt is almost too well known to need detailed musical analysis. It is tremendously popular because of its tuneful and its emotional qualities. The title, "Liebestod" ("Love Death"), which it bears, is said to have been given it by Franz Liszt.

WALLACE, WILLIAM VINCENT

William Vincent Wallace (1814–1865) was born at Waterford, Ireland, June 1, 1814. His musical talents were developed early, and when the family moved to Dublin the lad took a place among the violins in the orchestra. When he was twenty-one years old he took up a strolling life, roaming about the world, going to Australia, East Indies, South America and also the United States, in all of which countries he gave concerts.

By 1845 he was back in London, wrote and produced the famously popular opera, "Maritana," and then his restless wanderings began again, during which time he once more visited both North and South America. Returning in 1853, he divided his time chiefly between London and Paris, and died in 1865 at the Chateau de Bages, in Haute Garonne. In addition to operas, of which he wrote a number that met with success, he composed a deal of brilliant pianoforte music, some of which enjoys a great vogue.

593 Overture—*Maritana*

OPERATIC

It is told of Wallace that after a succession of romantic adventures while trotting about the world, he landed in London, and the date is 1845. There he met with a friend who had known him of old and had esteemed his musicianship. He asked Wallace if he could compose an opera, and Wallace replied that he believed he could compose twenty of them. Without more ado he was taken to the house of Fitzball, the poet, who lived in Portland Road, and was introduced there. The result of the visit was that Fitzball wrote

the libretto of "Maritana," founded on Don Cesar de Bazan. Wallace composed the music and the opera was produced at Drury Lane, November 15, 1845. It met with success and still holds a place on the opera stage to-day. Here is presented the familiar Overture to the opera, a number frequently selected for concert programs of pleasing music. This Overture is a brilliant bit of writing, the thematic material being drawn from the opera. It is too familiar to call for analysis, its chief air being the "Scenes That Are Brightest," one of the best-known melodies of this composer.

WARD, FRANK EDWIN

Frank Edwin Ward (1872—) was born at Wysox, Pennsylvania, October 7, 1872. Educated in Washington, he studied piano with S. M. Fabian and August Spanuth; theory and composition first with S. Austen Pearce and later at Columbia with Edward MacDowell; organ with Will C. Macfarlane. He won the Mosen-thal fellowship at Columbia in 1903. He is now organist at Columbia University, and of the Church of the Holy Trinity, New York, and teaches composition at Columbia University. He has composed choral, chamber and organ music, besides many anthems, songs and piano pieces.

953 *Humoreske*

ORGAN

As in the case of the familiar Humoreske by Dvorak, it is somewhat difficult to reconcile the title of the music with its mood, for the main melody of the present Humoreske is a fine bit of sentimental writing. This runs its course and makes a most favorable impression upon the listener, and then comes a clever bit of inter-luding which gracefully leads to a repetition of the initial melody, which latter brings the composition to a simple conclusion.

III7 *Ocean Rhapsody*

ORGAN

This is written for violin and organ with additional parts for 'cello and harp. There is no further clue to the programmatic character of the music than the title—a broad, sweeping melody, with plenty of "wave motion" in the harp accompaniment.

WEBER, CARL MARIA von

Carl Maria (Frederich Ernst) Freiherr von Weber (1786–1826) is famous principally as an opera composer, in which branch of musical art he excelled and was successful. In trend and temperament he was a romanticist, but one who endowed his works with a startling virility.

250 *Euryanthe—Overture*

OPERATIC

The Overture has become the most famous part of Weber's luckless opera, "Euryanthe," a work that foundered principally because of its inane text. In Weber's music generally and in this Overture in particular there are qualities of vigorous virility that simply defy all attacks of time. This Overture appears to-day as spirited as ever it could have sounded. The rushing beginning and the wonderful beauty of the themes that follow are all conceived of musical thoughts too wholesome to be tarnished by the ravages of even three-quarters of a century. Contrary to the customary form of the Overture, Weber has introduced in the middle of this work a large section that is of ineffably mysterious beauty, and the brilliant coda at the close serves but to accentuate the hearty music of this Overture.

800 *Der Freischütz—Overture*

OPERATIC

At the first performance of Weber's romantic opera, "Der Freischütz," the Overture was encored. That was in Berlin, in 1821—more than four score of years ago, and, while the opera itself has from time to time lapsed in public favor, the Overture is everlastingly popular and holds an important position on concert programs the world over.

Most of the themes of the Overture are taken from the opera, and yet the work is not a formless string of arias, but is a finely planned work. The beginning is an adagio, which forms the introduction to the Overture proper. Then the music lapses into the minor and there is heard the sinister episode of the casting of the bullet in the Wolf's Glen. Then come the themes of Max and Agathe, and the usual development of this material. The conclusion of the Overture is a stirring coda, the apotheosis of Agathe.

✓ 936 *Invitation to the Dance*
Orchestrated by Hector Berlioz

PIANO

The history of Berlioz's orchestrating of Weber's famous piano-forte rondo is rather interesting. It appears that Weber's opera, "Der Freischütz," had been presented in Paris in 1824 under the title, "Robin des Bois," and had been so horribly mutilated for French performance that it aroused the ire of many musicians. Years later, in 1841, Pillet, director of the Paris Grand Opera, decided to produce "Der Freischütz" again, but for production at this opera house it was necessary that the spoken dialogue be set to music, and to this end Berlioz was called in by Pillet. He agreed to accomplish this task, provided the Weber original score be left intact and that the text be not mangled. But then the question of a ballet arose, as it was most necessary that a ballet be introduced in all performances at the Grand Opera. Berlioz fought against the introduction, but when all arguments failed he hit upon the idea of employing Weber's "Invitation to the Dance" and giving it an orchestral garb.

Weber's original piece is too familiar to need any introduction, as its spirited and suave melodies are in the memory of almost every music lover.

212 *Jubel—Overture*

ORCHESTRA

This enthusiastic bit of composition was used at the celebration of the fiftieth anniversary of the accession of King Frederick Augustus to the Saxon throne, the occasion occurring in Dresden in 1818. Weber originally planned that his share of the festivities be represented by a cantata, which he is supposed to have written especially for this occasion, but it is related that the choral work was rejected, and that in its stead the Jubilee Overture was substituted and used. It is a work that is full of patriotic swing and fire, and, like most of Weber's compositions, eternally full of spirit.

For the coda of the work Weber has used the melody of "God Save the King," specifically indicated as such in the score.

56 *Oberon—Overture*

ORCHESTRA

"Oberon, or the Elf-King's Oath," was about the last work of this brilliant composer, Weber. It was first performed at London, where the composer had gone to conduct the opening performances and it was during this visit that Weber died. The Overture is still

WEBER—Continued

a favorite wherever ears are not deaf to beautiful music. It begins with the call of Oberon's horn, and soon leads to a dainty little march, all quietly voiced. There is a sudden crash of harmony—said to be the most famous loud chord in all orchestral music—and then the music bursts into energetic and inspiring melody. After the Oberon call is heard again there enters a bit of adorable love music, and so one incident succeeds another, the one more entrancing than its neighbor, until the Overture closes with the spirited coda taken from the opera's grand aria, "Ocean! thou mighty monster."

869 Overture—Preciosa

ORCHESTRA

"Preciosa" was a romantic play by a German actor named Wolff, founded on a story by Cervantes. It was produced at the Royal Theater, Berlin, March 14, 1821. For this production Weber wrote an Overture, choruses, ballets, melodramatic music, and a song. The Overture opens full orchestra with a bolero-like rhythm which gradually dies away on the strings when a Gypsy March is heard. In a letter written by the composer to the author of the play, the statement is made that this march was founded upon a genuine Gypsy melody. This is developed into an "Allegro con fuoco" which, with some quieter passages, makes up the bulk of the Overture.

WEINGARTNER, FELIX

(Paul) Felix Weingartner (1863—) is to-day in the very front rank of living musicians. His fame is chiefly that of a conductor. As leader of the Berlin Opera, the symphony concerts of the Royal Orchestra, the Munich Kaim Orchestra, he has earned laurels in excess. He has also been invited as "guest" to conduct special concerts and his activities have been extended to America, where his tremendous excellence was quickly recognized and applauded. As a composer he is a modern, and his works embrace the various branches of the art.

276 Symphony No. 2 in E-flat—Adagio

Arranged for the Aeolian Pipe-Organ by the Composer

ORCHESTRAL

Weingartner compositions have had but sporadic performances in America, although Weingartner himself has during his visits to

this country achieved an enviable reputation as conductor. This Symphony has a poetic plan which has to do with the awakening of life and its hopes, and this Adagio—the third movement—is meant to depict, so the composer acknowledged in a letter: "Entrance of the beautiful into the life of the youth, and a complete, enthusiastic surrender thereto." This Adagio is a beautiful movement, and its loveliness has been summed up in the remark: "The third movement might aptly be described as a tribute to Beethoven, so full is it of the old master's spirit. The principal subject is of a winning and gracious melodiousness."

WEST, JOHN A.

John A. West (1853-) was born in Oriskany, N. Y. He evinced musical talent at an early age and was church organist when twelve years old, thereafter playing in many prominent churches in Chicago, where he has resided for many years. His compositions for the organ, etc., have been favorably received. At present Mr. West is devoting his time chiefly to composing.

264 *Melody in C*

ORGAN

Beneath all the modesty of this composition there is hidden a wealth of musicianly charm, for the "Melody" is constructed of an exceedingly dainty theme, each measure of which is crowded with appealing sentiment. This theme is voiced below a conventional accompaniment, as though it were sung or, at times, sobbed by a 'cello. To keep this amount of tender loveliness effective the composer has enlivened his work with moments of contrast, which incidents serve principally to throw into higher relief the real beauty of this simple composition.

WHELDON, H. A.

380 *Cantilene in A-flat*

ORGAN

A simple, expressive, sentimental theme serves admirably for the beginning of this melodious Cantilene. But the beauties of

this section are quite put in the shade by the loveliness of the part that now follows. Here—in the second part of this work—there is an engaging bit of writing, bucolic in character, that is most charming. It is almost like some naive rustic dance, full of wholesome simplicity and frank beauty. The opening section is then repeated to round off the work and fill out the essential demand for contrast.

249 *Carillon*

Arranged for the Aeolian Pipe-Organ by the Composer

ORGAN

Cleverly built upon a descending scale, as chimes pealing, this interesting writing begins with a brilliant statement of the main theme, the chiming of the carillon. There is something joyous in the opening mood; it appears to voice the spirit of a feast day. Then comes the necessary contrasting incident, and here the mood is much more subdued. Underlying this section is heard the ringing of the chimes again, but now this theme is voiced by the Aeolian chimes. Gradually the mood brightens and a climax is reared, which leads again to the initial brilliant mood, and with it the happy spirit of the beginning returns. The coda is imposing.

971 *Evening Chimes*

ORGAN

A chime-like theme, even if played on an ordinary stop, or combination of stops, is the basis of this composition. Interspersed with it are other melodies of a quiet character, and the whole piece suggests the quiet of a Sunday evening, with its religious associations. At the end a short chime figure is repeated over and over again—but there is no suggestion of monotony.

382 *Grand Chorus in C*

ORGAN

A spirited theme of impressive breadth forms the basis of this stirring composition. This opening is tremendously rousing, and the noble, broad theme is voiced with such great swing that the listener is captivated at the very start. In the section that follows the composer has succeeded in introducing a much gentler mood, introducing an episode of much tenderness. Then the rousing first portion returns and the whole concludes triumphantly.

1031 *Oriental Intermezzo*

ORGAN

This composition opens with a flute solo, in a minor key, a graceful melancholy melody. The middle part is for the soft strings with the chimes, after which the opening theme is repeated. The Oriental tinge adds to its attractiveness, altho the local color effects are not extreme.

WHITING, RICHARD A.

1272 *Till We Meet Again*

VOCAL

One of the most popular songs of the day, in a Waltz movement, with a simple obvious melody, which is arranged with chimes and other charming effects possible only on the Aeolian Pipe-Organ. The text, by Raymond B. Egan, begins:

"There's a song in the land of the lily
Each sweetheart has heard with a sigh;
Over high garden walls
This sweet echo falls,
As a soldier boy whispers good-bye."

and the chorus:

"Smile the while you kiss me sad adieu,
When the clouds roll by I'll come to you,
Then the skies will seem more blue.
So wait and pray each night for me
Till we meet again."

WIDOR, CHARLES-MARIE

Charles (-Marie) Widor (1845-) was born at Lyons, where his father was organist. Widor succeeded to his father's position and won such renown by his work that he was called to Paris as the organist of St.

Sulpice. He was afterward made professor of organ playing at the Paris Conservatory, succeeding César Franck. The number of compositions he has produced is very great and they cover many classes of music.

1165 *Symphony No. 1*

Adagio—Fourth Movement

ORGAN

No one familiar with these organ works will quarrel with the composer for using the title "symphony" rather than "sonata." Strictly speaking, a "symphony" is a "sonata" of large dimensions written for the orchestra—a sonata is a work in sonata form written for any smaller instrumental force, altho' usually applied to solo instruments, while a string quartet in "sonata form" is generally referred to as a quartet. Perhaps a century or two hence musical nomenclature may be definite—at present it is very loosely applied.

These works of Widor's, however, are of large dimensions, and as the organ is in a sense the equivalent of a large orchestra, the title symphony is not wholly misplaced.

Tho' not all the movements are on the same high level, this particular adagio is one of the most beautiful. Calm, peaceful and meditative, it is one of the most effective pieces in all French organ music; and France has seen the highest development of organ music in recent times—led by Widor and Guilmant.

206 *Symphony No. 1—Marche Pontificale* (*Fifth Movement*)

ORGAN

In this Marche Pontificale, Widor is heard to great advantage, for the work is one of noble proportions and of nobler themes. It is extremely effective, its clear-cut melodies and rhythms impressing the listener most favorably at the very first hearing of this work. Stirring moments abound in this composition and in the massing of climacteric effects the composer shows his cleverness.

803 *Symphony No. 2*

Adagio and Finale

ORGAN

Two movements from the second organ symphony of the distinguished French composer Widor are contained on this single roll. The composer stands in no need of an introduction for his compositions are known far and wide where a love for serious

music flourishes. The present examples are usually interesting, particularly the Adagio with which the roll begins. It is preceded by a brief recitative, which figure recurs time and time again throughout the brief movement. Immediately this recitative has been voiced, a rather sombre melody makes its appearance, the main theme of the movement. The serious appeal of this music is its chief asset. Then, with a sudden veering of mood this composition launches into the merry Finale, based upon a rollicking figure sharply defined rhythmically, which characteristics prevail during the entire movement. An imposing climax and a brilliant conclusion lend their share of interest to this music.

✓ 402 *Symphony No. 4* *Andante cantabile*

ORGAN

This slow movement from Widor's Fourth Organ Symphony is an incident of exquisite simplicity. It is woven about a melody of almost classic purity modestly presented, which manner of treatment sets forth its beauties with greater and more lovable distinctness. The melody is heard more than once, and the only attempt at embellishment is in the accompaniment. Even the conclusion is modest in character.

458 *Symphony No. 5* *Allegro vivace (First Movement)*

ORGAN

This, Widor's Fifth Symphony, was composed for the organ, although many effects the work contains are decidedly orchestral in their character. In this respect and in many others, such as form and grouping of movements, this important composition differs from other works of its class. Let it be said at the start that it is a very ambitious work, very modern in its themes and in its tendencies, and, above all, it is an interesting bit of writing. It is divided into five movements, the present roll containing the initial movement. Instead of making concessions to the sonata form, which so invariably ruled the formal contents of the first movements of symphonies and sonatas, the composer here has frankly chosen to have his opening movement none other than that of a theme and its variations. The theme is heard at the start, and proves to be crisp and snappy in character, its outlines so clear that it is easily recognizable throughout all the embroidery of the following variations. These variations begin with an energetic incident that seems but an extension of the mood of the theme, as it was first announced. Several other incidents then appear, and soon the theme is transformed

into one of chorale-like gravity. Then follows a scherzo-like variation, playful to the extreme in mood, and the conclusion of the movement is a stately march-like episode.

460 *Symphony No. 5*

Allegro cantabile (Second Movement)

ORGAN

This movement, the tempo inscription of which is in itself unusual, proves to be more interesting by nature of its contents than was the opening movement. The first theme establishes the mood of tender, dainty music, and the second theme adds the quality of oddness. The succeeding incident is quite pastoral in character, its two voices calling to each other and answering in a truly bucolic manner.

462 *Symphony No. 5*

Andante quasi allegretto (Third Movement)

ORGAN

In this movement there is loosed a delicious sense of oriental oddness. Its whole nature is exotic, its themes attractive in their unusual curves and intervals. The movement begins with a strange bass figure, the eccentricities of which the listener will be quick to realize and appreciate. Then comes a second incident that bears the oriental qualities, above referred to, and then there is a return to the opening section. With this repetition the present movement closes.

464 *Symphony No. 5*

Adagio (Fourth Movement)

ORGAN

This Adagio movement is built upon a tender melody, heard at the outset, which theme is then imitated in various voices, and, the trend of the music growing more fervent, it soon reaches a climax. The polyphony here is intricate, but the complexity of this writing is clever and the leading of the voices very effective.

✓ 466 *Symphony No. 5*

Toccata (Fifth Movement)

ORGAN

Following out the scheme of departing from the conventional order of symphonic movements the composer has chosen a Toccata

WIDOR—Continued

for his final movement in this interesting symphony. This movement is, in several ways, the most attractive one of the entire work. Its whole course is stamped with buoyant swing—save the very close—and the theme of the Toccata is most spirited. Widor plunges precipitately into the announcement of this theme, voiced in the high treble; then there enters a bass melody that accents the theme woven by the treble. Gradually the bass assumes importance and volume, and finally it is thundered forth. The very close of this movement and of the symphony is a chorale-like version of the Toccata theme.

WIEGAND, AUGUSTE

✓ 251 *Harp of St. Cecilia*

ORGAN AND HARP

The harp of the Aeolian Pipe-Organ is used almost throughout the entire course of this appealing music. It forms an accompaniment to a pleading, hymn-like melody and it heightens the effect of this theme very considerably. The music bears a tender message, simply but exquisitely voiced. There are here no dramatic contrasts, but, instead, the whole composition suggests tranquillity and peace.

WIENIAWSKI, HENRI

Henri Wieniawski (1835–1880), was one of the most famous violinists of the nineteenth century. He was born in Lublin, Poland, July 10, 1835, and he died March 31, 1880, at Moscow. His musical education was obtained mostly in Paris, for at the age of eight he entered a violin class of the Paris Conservatory, and in 1846, he won first prize as violinist. Then he began giving concerts in Russia in 1848, but returned to Paris the following year to continue his musical studies at the Paris Conservatory. Having concluded these he undertook extended concert tours with his brother Joseph,

a famous pianist, and together they visited Germany, England, Holland and Russia. Henri settled in St. Petersburg, being appointed solo violinist to the Czar of Russia and teaching at the St. Petersburg Conservatory. In 1872, he toured the United States with Anton Rubinstein. Wieniawski returned to Europe, taught a while at the Brussels Conservatory and gave concerts until death overtook him. His compositions include some concertos, salon pieces, studies and fantasias.

589 *Legende*

VIOLIN

In its original form, as a violin composition, this *Legende* is well known and much beloved. Here it is presented in a clever and effective organ transcription, in which form its several charms are fully revealed. It begins, after a few bars of introduction, with a fine theme which is marked by a certain, noble sadness. Then follows a second part, the melody mostly in double notes, and here the character of the music almost assumes the appealing simplicity of a folk song; then the first part of the piece returns and concludes it.

WILSON, GRENVILLE DEAN

Grenville Dean Wilson (1833–1897) was a native American, having been born at Plymouth, Conn., in 1833; he died at Nyack, N. Y., 1897. He composed and taught for many years, assumed charge of the music departments of schools, and founded some choral societies. He also wrote about two hundred compositions, including many well-known songs and some piano pieces that won popularity.

271 *The Chapel in the Mountains*

PIANO

This is a simple composition, bearing a title which clearly describes the composer's program. Its musical contents are very naive, both the opening and closing sections being devoted to the voicing of a melody that is simplicity itself. Between these two episodes is a hymn which furnishes effective contrast. It was originally written as a piano piece and achieved popularity because of its sentiment and tunefulness.

WOLF, HUGO

Hugo Wolf (1860–1903) was born in Styria, March 13, 1860; he died, insane, at Vienna, on February 22, 1903. He studied but one year at the Vienna Conservatory, and after that was self-taught. Only recently has the world at large been called to witness his greatness as set forth by his music. He wrote numberless songs, some of which are now admitted to be among the great songs of today, and his field of composition included most branches, even opera. He was ever pursued by debt and worry, and, his mind failing him in 1897, he lingered for six years before death overtook him.

21 *Heimweh*

VOCAL

This is one of a series of songs composed to poems by J. von Eichendorff, and its title has been translated as "Longing for Home." Its text treats of the pining of a wanderer for Germany's soil. The accompaniment is restless and agitated, and the melody is decidedly modern in its trend. Near the end there is a climax that is very stirring, and serves to bring the song to a rushing close.

WOLF-FERRARI, ERMANNO

Ermanno Wolf-Ferrari is half German, half Italian by parentage, but is a native of Venice. He was a prodigy, began composing at eight years and had finished his first opera when but nineteen. He is an extraordinarily talented composer and has won fame both here and abroad with his operas—"Le Donne Curiose," "The Jewels of the Madonna" and "The Secret of Suzanne," also with his oratorio, "La Vita Nuova." In addition he has written songs and chamber music, also a symphony. At present he lives in Germany.

575 *The Jewels of the Madonna, Intermezzo No. 2*

OPERATIC

"The Jewels of the Madonna," known in the mother tongue of its composer as "I Gioielli della Madonna," is the latest of grand

opera successes. Its premiere on any stage occurred in Berlin, December, 1911, and its first American production was made in Chicago in January, 1912, and New York heard it at the Metropolitan in the March following.

There are two Intermezzi in the opera, preceding, respectively, the second and third acts, and the Second Intermezzo, here presented, is by far the more attractive. Both of these excerpts have already found their way into programs of symphony concerts.

The melodic material—in fact, quite the entire Second Intermezzo—is used in the opera apart from its employment as a prelude. It is a serenade sung in the second act by Rafaele, leader of a band of Cammorists, while wooing Maliella.

This music is in dashing waltz rhythm throughout, beginning impetuously with a sort of flourish, brief and charged with a certain wild spirit. Then follow a few bars of accompaniment, as strummed on a guitar, and the unbridled love song begins, the melody being marked by the quality of popularity. A contrasting section is introduced, and here the music takes on some of the characteristics of a folk song. Later these two themes are pitted against each other, skilfully merged. Then comes a rushing finale which grows gentler in mood and the music dies softly away as in the distance.

1032 *The Jewels of the Madonna—Prayer*

OPERATIC

“The Jewels of the Madonna” is founded on Neapolitan folk-life, and was first produced in Berlin, Dec. 23, 1911. It is of the same general type as *Cavalleria Rusticana* and *I Pagliacci*, and has created almost as great a furore. Wolf-Ferrari comes of both Italian and German stock, and his operas, particularly this one, have been successful in both countries, and England and America as well. This prayer is sung in the opera by Gennaro and his mother, and the orchestra takes it up as they leave the stage. The contrast of color in this organ arrangement is drawn from the flute registers and the soft strings with the addition of the harp.

WOLSTENHOLME, W.

William Wolstenholme, a blind organist, was born at Blackburn, England, February 24, 1865. He was sent to school at Worcester, and, having shown musical talents, became a pupil of Dr. Dane, organist of the Worcester Cathedral. Later he took up the study of the violin with Edward Elgar, but by the latter's advice he

discontinued this and devoted himself to the organ and piano. These two musicians continued to be great friends, Sir Edward Elgar transcribing some music for his blind friend. Wolstenholme obtained the Oxford degree, Bachelor of Music, in 1887, and a few years afterward he went to live in London, where he was appointed organist at King's Weigh House Church, and later as organist and choirmaster to All Saints Church, London, which post he still holds.

376 *Canzona in B-flat*

ORGAN

In this fetching bit of songlike writing the composer has given utterance to a serenade-like melody that is of impressively pretty character. It is very simply voiced, and its course is not beset by any patches of musical complexities, but just because of this simplicity and for its irresistible swing does it make immediate and telling appeal. There is a contrasting middle portion, and at the close the first part returns and is heard in all its melodic charm once more, then dies lingeringly away.

378 *Minuet and Trio in E-flat*

ORGAN

This composition is a frank departure from the conventionally followed idea of a minuet and its trio, for the character of the opening section of this work is brilliant and imposing. Its main theme is brusque and determined, abounding in strength where most minuets display characteristics of gentleness. But the latter quality appears in the Trio, which boasts of a beauty that is pastoral. A repetition of the Minuet proper seems but to emphasize the virile, sturdy qualities of this striking composition.

384 *The Question and the Answer*

ORGAN

The idea of embodying on a single roll a brace of compositions so closely allied as this "Question" and "Answer" is an exceedingly happy one. This engaging composition begins with a very pretty, questioning theme in the repetition of which the composer is consistently persistent. This "Question" is expressed with clever musical grace, and quite prepares the listener for the "Answer" which now follows. This part of the work is a musical complement to all the foregoing; it is a solution to all the moods of uncertainty and even anxiety expressed in the earlier part. Here the fine melody quiets all doubts and gratifies all sentimental longing.

WOODFORDE-FINDEN, AMY

241 *Indian Love Lyrics No. 1: The Temple Bells* VOCAL

There are four lyrics in this set, all of them composite parts of "The Garden of Kama," written by Laurence Hope. "Kama," it is explained, is the Indian Eros, and this, the beginning of the group, bears the title of "The Temple Bells." The poem begins:

"The Temple bells are ringing,
The young green corn is springing,
And the marriage month is drawing very near."

The music is delightful, Oriental in its tinge, and the opening measures proclaim the chiming of the temple bells, set forth by odd and interesting harmonies. Then the voice enters, chanting a simple melody over a droning accompaniment, which is very effective. At the conclusion of the song the voice sighs a languorous chant, and the music goes to a delicate, odd close.

243 *Indian Love Lyrics No. 2: Less Than Dust* VOCAL

In the minor mode and expressed in agitated waltz rhythm this second love lyric begins brilliantly. The voice then sings:

"Less than the dust beneath thy chariot wheel,
Less than the rust that never stained thy sword,
Less than the trust thou hast in me, my Lord,
Even less than these!"

And the melody runs along briskly, first gentle in mood and then mounting to a big climax. It is a stirring, effective song.

245 *Indian Love Lyrics No. 3: Kashmiri Song* VOCAL

This is an odd love song, distinctly Oriental in its type of melody, finely voicing the sentiment of the text, which commences:

"Pale hands I loved beside the Shalimar,
Where are you now? Who lies beneath your spell?"

A vein of surging passion runs through this theme and spends itself in the rousing climax, after which the music goes to its conclusion with a strain of longing sentiment that is very appealing.

247 *Indian Love Lyrics No. 4: Till I Wake*

VOCAL

“When I am dying, lean over me tenderly, softly,
Stoop, as the yellow roses droop
In the wind from the South.”

The present and final song of the set is an expressive and tender bit of writing, the most delicate and appealing of the group. It is an exquisitely touching melody, marked here and there by a shade of sadness, and abounding in moments of climax that cannot fail but stir the listener. As the theme goes mournfully to its close this group of songs concludes effectively.

WRIGHT, T. W.

1049 *A Highland Scene*

PIANO

This piece, arranged for the organ by Thos. H. Allwood, is Scotch in character. The opening theme is in minor, slow and plaintive in character, with touches of the “Scotch snap”—a detail common to much other folk music besides the Scotch. (The “Scotch snap” signifies a combination of a dotted note with a short one, the latter coming first instead of the dotted note—a sixteenth note, for example, followed by a dotted eighth). The middle part of this is in major, with a melody of broader character.

YON, PIETRO ALESSANDRO

673 *Christmas in Sicily*

ORGAN

A vivid picture is suggested by the present inspired composition, the incident described being Christmas in Sicily, the festive occasion being marked by gay folktunes and the cheery pealing of

church chimes. The ringing of the church bells—here effectively voiced by the Aeolian Chimes—introduces the present composition to the hearer and at once transports him into the receptive mood for the happy music that is to follow. A folk-like air is now played as though upon pipes (probably meant to represent the piping of the Italian pifferari). Then the chimes combine with the folktune air, a happy combination; after which the pipes again skirl a solo and finally the chimes are heard in combination with this air again, concluding in a climax which effectively voices the jubilant mood of Christmas time.

YRADIER, SEBASTIAN

Sebastian Yradier (1865–), a Spanish song composer, was born in Vittoria in 1865. His most popular songs are "La Paloma" and "Ay Chiquita."

379 *La Paloma* VOCAL

Typically Spanish in melody and in the rhythm of its accompaniment, this song has won popular fame. Its title translated is "The Dove," and its melody is of the sort that is easily remembered once it is heard. But more than that, there is something about its theme that has ensured a lasting life for this pleasing writing. Here it is heard attractively presented in an effective arrangement.

ZERKOWITZ, LUDWIG

1053 *Serenade—Opus 1, No. 3* VIOLIN

This is a playful little piece like a scherzo, the melody having a piquant character that lends it great charm. There is a sustained melody in the middle portion that forms an admirable contrast to the general style of the composition. The flowing melody appears again before the close of the piece.

This roll also contains Nocturne Op. 50, No. 1, by Ignacy Krzyzanowski.

1089 *All Thro the Night*

VOCAL

This is an old Welsh song, no one knows how old. The words usually sung to it are by G. M. Probert, and the English translation is by Harold Boulton. The harmony used in this arrangement is by Arthur Somervell, who has done much good work of this kind. The melody is a haunting one—and is loved by all who care for melody which has emotional expressiveness.

Sleep, my love, and peace attend thee,
All thro' the night
Guardian angels God will lend thee,
All thro' the night,
Soft the drowsy hours are creeping,
Hill and dale in slumber steeping,
Love alone his watch is keeping,
All thro' the night.

837 *College Airs*

VOCAL

Ten college songs, so well known and so universally beloved that it is difficult to choose a favorite from among them, are here presented in a brilliant arrangement. There is simply this to be said about the roll, collectively: it fairly breathes cheer and sentiment; and individually this music speaks for itself, for it embraces the familiar "Solomon Levi," "Juanita"—the latter with its fine, appealing sentiment—"Jingle Bells," "Aunt Dinah's Quilting Party," "Upidee," "My Bonnie Lies Over the Ocean," "There is a Tavern in Our Town," the pleading "Soldier's Farewell," "Three Crows," and very appropriately concluding with "Good Night, Ladies."

765 *Drink to Me Only with Thine Eyes*

Serious and painstaking research has failed to reveal the composer of this fine old English song, one of the most beautiful and noted compositions of its kind. At one time it was believed that Mozart had written the air, but this is disputed and denied by various authorities. All that is definitely known about the melody is that it is several centuries old, but that its beauty of melody and fine sentiment remain untouched by age. In its present effective arrangement for Aeolian Pipe-Organ the noble characteristics of this lovely piece are appealingly set forth.

1177 *Gems of Comic Opera*

OPERATIC

This is a selection of the most popular numbers from comic operas which made their first hits a generation ago, most of which are still to be heard occasionally. The selection includes "Quick to the Chapel" from Johann Strauss's "Merry War" (1881); the Waltz from Richard Genée's "Nanon" (1877); "The Torpedo and the Whale" from Edmond Audran's "Olivette" (1879); "Nature loved she" from the "Merry War;" the "Big Bass Drum" from Carl Millocker's "Beggar Student" (1881); the "Gobble Song" from Audran's "Mascotte" (1880); "Such is Genius" from Franz von Suppe's "Boccaccio" (1879); "All on Account of Eliza" from Edward Solomon's "Billie Taylor" (1882); "Only a Kiss" from the "Beggar Student;" and the final chorus from Millocker's "Black Hussar" (1884).

691 *International Potpourri*

National airs and hymns of six countries are here cleverly compressed into a single composition, and are so well chosen and arranged that while each section is effective in itself the architectural scheme of the group is such as to afford contrast and yet lead gradually to a stirring climax, which latter fittingly arrives at the close of the roll. Here are represented the national airs of Italy, France, Russia, Belgium, England and the United States. The beginning of the roll is, appropriately enough, a brilliant fanfare, which paves the way for the march or quick-step which embodies the patriotic sentiment of Italy, a spirited if not an inspired bit of writing, called "Marcia Reale." A quick veering of mood brings the strains of the rousing "Marseillaise" to hearing, and again is this succeeded by an uplifting, almost sombre mood, when the Russian national hymn is voiced. This is followed by Belgium's national air, "La Brabanconne," which leads to England's noble "God Save the King." For a rousing finale our own "The Star Spangled Banner" is employed, a stirring conclusion to an effective roll.

581 *Irish Songs, Selection No. 1*

VOCAL

Seven famous Irish songs, carefully collected and effectively placed and arranged, are here offered as an Irish selection. It begins with the familiar "St. Patrick's Day." Then comes the appealing "Believe Me, If All Those Endearing Young Charms," written by Moore, and ever a favorite. "The Harp That Once Through Tara's

Halls," is next heard, and this famous old Irish ballad needs no words of praise to commend it to the attention of music lovers. "Dublin Bay" and "Minstrel Boy" follow, and then comes "The Last Rose of Summer," an ancient Irish melody, known the world over, a popular song for great sopranos, and also an important feature in Flotow's opera, "Martha," the composer having frankly introduced this lovely Irish air. The concluding song is "Sons of Ireland," which with its stirring, martial theme brings this roll to a brilliant conclusion.

891 *Irish Melodies, Selection No. 2*

VOCAL

Those who revel in the plaintive and the light-hearted songs of Ireland will have much joy of this roll. It embraces ten Irish melodies, all famous in their way, all popularly known and much beloved, each exerting its own appeal by reason of its sentiment or its merriness, according to the mood of the song. Here are embraced such songs as Father O'Flynn, Love's Young Dream, Kathleen Mavourneen, Killarney, Garryowen, Pretty Girl Milking Her Cow, Bunch of Green Rushes, The Low Backed Car, Nora Creina and The Girl I Left Behind Me. This carefully culled list is skilfully arranged so that the individual effect of each song is retained and the effect of the entire roll is imposing.

1023 *Juanita*

VOCAL

Everybody knows and loves this popular song, which has the qualities of a folk song and the sentiment of which is ever appealing in its tender sway. But here it is arranged in a novel way, the Aeolian Chimes and Aeolian Harp stops being employed with unusual effectiveness, thus much enhancing its charm and adding novelty to the present presentation.

357 *Loch Lomond*

VOCAL

"Loch Lomond" is a traditional Scottish melody upon the origin of which but little light is shed. One of the published arrangements contains a note to the effect that "Lady John Scott has stated that she and Sir John picked up both words and air from a poor little boy who was singing in the streets of Edinburgh." It is an exquisitely plaintive air, tender in its appeal, and particularly charming as here presented. The first verse is simply stated, but in the second verse the melody is intoned by the chimes. Then the third verse is

pitched in the minor key upon the echo organ, thus achieving contrast that adds much to the effectiveness of the song. The last verse, after a broad opening, introduces a charming decrescendo effect, when the chimes again take up the melody to its close.

773 *Mein Nierlandsch Bloed—Hymn*

At least two national hymns vie for supremacy in the Netherlands, the one, the present one, called "Mein Nierlandsch Bloed," and the other called "Willem van Nassauen." These titles may be translated as "My Netherland Blood" and the other "William of Nassau."

The former only concerns us here. It is a dignified air, a notably beautiful one, a section of whose main phrase is very like the German national song, "Die Wacht am Rhein." There is no end of imposing majesty about this melody which is here simply but effectively stated.

597 *O Canada*

595 *Maple Leaf Forever*

VOCAL

Two of Canada's patriotic songs are embraced in these rolls. These compositions are not very well known on this side of the border line, but they deserve to be heard far more often than they are, so the present rolls may be said to make propaganda for two pleasing national melodies of our nearest geographical neighbor.

"O Canada" is a fine, stately melody, a worthy song for a national air. Its theme moves in impressive precision, reaching a rousing climax.

"Maple Leaf Forever" has far more sentiment confined in its bars, and its appeal would appear to be more intimate than its companion, "O Canada." These two compositions form an effective contrast by being presented in the present juxtaposition.

1022 *Old Favorites*

VOCAL

This is a well arranged "Suite," so to speak, of some of the songs that our fathers and mothers loved. "A Life on the Ocean Wave," "Alice, Where Art Thou?", "Rocked in the Cradle of the Deep," "Old Oaken Bucket," "Sweet Spirit, Hear My Prayer," "Bonnie, Sweet Bessie, the Maid of Dundee," "Flee as a Bird," "When the Swallows Homeward Fly," and "Listen to the Mocking Bird." There is a very effective harp accompaniment worked into the "Old Oaken Bucket" melody.

521 *Prayer of Thanksgiving*

Arranged by Kremser

VOCAL

This is an old Netherland air, here arranged for male voices and particularly effective in its present presentation for Aeolian Pipe-Organ. Its main theme is hymn-like, brief but charged with much beauty of melody. It is effectively harmonized. Twice is this air simply stated, then it is brilliantly set forth in rousing, full chords. There is an odd coda which brings this fine writing to an unusual close.

✓ 1171 *Song of the Volga Boatmen*

VOCAL

This is a work song, "the musical expression of the straining and hard breathing of men towing a boat. These men are making every effort to reach and pass a clump of birch trees which they see ahead of them." (From Kurt Schindler's edition.) The effect of the song is thus a gradual crescendo and decrescendo—approaching and receding. The melody is one of the most characteristically Russian that we have. The words are simply the Russian equivalent of "yo heave ho," and a reference to the clump of birches. The more sustained melody may remind one of "Somebody's coming when the dewdrops fall," or the trio of Chopin's Funeral March—whichever happens to be more familiar.

Aeolian Hymnal

A handsome volume bound in morocco and gold, containing about sixty favorite hymns arranged for the purpose of singing with the Aeolian Pipe-Organ.

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The Aeolian Hymnal, singly or in quantity, is Two Dollars a copy, while the music-rolls may be obtained at Three Dollars each.

HYMNS

On the occasion of the institution of the Holy Eucharist we read that a hymn was sung by our Lord and His Apostles. This is probably the earliest mention of a hymn and may have been a series of Psalms, for in the early times any act of praise to God that was sung was called a hymn.

During the time of the Reformation, Martin Luther introduced congregational singing as a feature of worship, and fitted devotional texts to popular songs of the day, some of them folk songs. He is also said to have written some of the melodies, chief among them the famous "Ein' feste Burg."

The first Lutheran hymnal was published in Germany in 1524, and other countries soon followed with similar publications; France using a psalter issued in 1542, while the first harmonized collection of English hymn tunes appeared in 1563.

A fresh interest was lent the cause of hymns with the advent of Wesley and his followers in the eighteenth century. Now hymn tunes took on deeper poetic feeling and more warmth of melodic utterance, and this freedom attracted many composers who then contributed music.

In our own country hymns have played an important role in the history of American music. The Puritans, settling in New England, gave notable impetus to the cultivating of hymn singing, but their austere severity also confined its musical growth. When these shackles of restrictions were removed many composers devoted their inspirations to the writing of hymn tunes, and in 1770 there was published "The American Psalm Singer" or "American Chorister," containing hymns written by William Billings.

At first the hymn was unaccompanied, the human voice chanting its praises to the Maker simply and alone, but as the hymn developed so, too, came the longing and demand for instrumental accompaniment. It was soon discovered that the pipe-organ, even in its early, crude form, was singularly adapted to the purpose of lending a melodious background to the singing voice, and this choice of instruments still obtains.

Particularly happy is the Aeolian Pipe-Organ when so used, the tone qualities blending so artistically and pleasingly one into the other, and, more than that, in the present arrangement of hymns there are employed various novel effects, such as Aeolian Harp, Chimes and Echo Organ, which lend additional color and corresponding interest to the music and awaken possibly a new love for well-known hymns.

5 *America; Star-Spangled Banner*

No less than half a dozen claims are made for the composer of the melody underlying the words of "America." It is traced back to an old tune written by Dr. John Bull at the beginning of the seventeenth century, and its relationship is also claimed with a Scotch ballad, a harpsichord piece by Purcell, a Jacobite song, and its authorship is even attributed to Lully. But the chief claim is made for Henry Carey, the composer of "Sally in Our Alley," who sang the words and music of "God Save the Queen"—the tune which is known to us as "America"—at a tavern in Cornhill in 1740. The American verses, to the air of the English national anthem, were written by a Baptist clergyman, Rev. Samuel F. Smith.

It is well known that the words of "Star-Spangled Banner" were written by Francis Scott Key, who, as a prisoner during the War of 1812, witnessed an attack by the British fleet upon Fort McHenry. Seeing the waving flag on the fort, after the attack, his jubilation found an outlet in the inspired poem.

The melody was found by one of the poet's comrades, who, hearing the verses read, sought to find music for them. He hit upon an old tune known as "Anacreon in Heaven," which was written by one John Stafford Smith. "The Star-Spangled Banner" was first sung in a tavern in Baltimore.

*421 *Adeste Fideles*

M. A. PORTOGALLO

*403 *Albany*

J. A. JEFFERY

*411 *Alford*

JOHN B. DYKES

*423 *Antioch*

G. F. HANDEL

*Words included in AEOLIAN HYMNAL.

*463 *Ariel*

LOWELL MASON

43 *Aurelia*

DR. S. S. WESLEY

*53 *Austria*

JOSEF HAYDN

187 *Bedford*

DR. W. WHEALL

*437 *Beecher*

JOHN ZUNDEL

*798 *Bethany (Nearer My God to Thee)*

LOWELL MASON

563 *Camden*

J. B. CALKIN

159 *Canonbury*

ROBERT SCHUMANN

*455 *Carol*

RICHARD S. WILLIS

*Words included in AEOLIAN HYMNAL.

189 *Chenies*

T. R. MATTHEWS

*163 *Coronation*

OLIVER HOLDEN

*431 *Cutler*

HENRY S. CUTLER

*319 *Dennis*

H. G. NAEGELI

*139 *Duke Street*

J. HATTON

141 *Dundee*

SCOTCH PSALTER

*427 *Easter Hymn*

LYRA DAVIDICA

*165 *Ein Feste Burg*

MARTIN LUTHER

*83 *Eucharist*

REV. J. S. B. HODGES

*Words included in AEOLIAN HYMNAL.

*776 *Eventide*

WILLIAM HENRY MONK

*169 *Ewing*

ALEXANDER EWING

137 *Galilee*

W. H. JUDE

*471 *God Be With You Till We Meet Again*

W. G. TOMER

*5 *God Save the King*

*415 *Greeneville*

J. J. ROSSEAU

161 *Hamburg*

Arr. by LOWELL MASON

145 *Hanover*

GEORG FRIEDERICH HANDEL

*37 *Hark! The Herald Angels*

FELIX MENDELSSOHN-BARTHOLDY

*Words included in AEOLIAN HYMNAL.

*439 *He Leadeth Me*
W. B. BRADBURY

47 *Hollingside*
JOHN BACCHUS DYKES

*335 *Holy Night*
FRANZ GRUBER

*475 *Home, Sweet Home*
H. R. BISHOP

*481 *Hursley*
PETER RITTER

*465 *I Love to Tell the Story*
W. G. FISCHER

*377 *I Need Thee Every Hour*
ROB'T LOWRY

77 *Innocents*
THIBAUT IV

*167 *Italian Hymn*
FELICE DE GIARDINI

*169 *Jerusalem the Golden*
BISHOP EWING

*Words included in AEOLIAN HYMNAL.

49 *Kedron*

A. P. SPRATT

39 *Langran*

JAMES LANGRAN

*469 *Lenox*

L. EDSON

*480 *Lead Kindly Light*

JOHN BACCHUS DYKES

193 *Longwood*

JOSEPH BARNBY

*419 *Lyons*

JOS. HAYDN

*453 *Manoah*

MEHUL & HAYDN

*499 *Marion*

ARTHUR H. MESSITER

*73 *Martyn (Jesus Lover of My Soul)*

S. B. MARSH

1096 *Materna*

S. A. WARD

79 *Melcombe*

S. WEBBE

*Words included in AEOLIAN HYMNAL.

- *451 *Mendebras*
LOWELL MASON
- *171 *Merrial (Now the Day Is Over)*
JOSEPH BARNBY
- *407 *Missionary Hymn*
LOWELL MASON
- *473 *Nettleton*
J. WYETH
- *173 *Nicaea (Holy, Holy, Holy)*
JOHN BACCHUS DYKES
- *417 *Old Hundredth*
L. BOURGEOIS
- *433 *Olivet*
LOWELL MASON
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ARTHUR SULLIVAN
- *926 *Paradise*
JOS. BARNBY
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H. L. HASSLER
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C. F. CALDBECK

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WILLIAM BOYD
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ITHAMER CONKEY
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W. CROFT
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JOSEPH BARNBY
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JOHN BACCHUS DYKES
- 147 *Saint Bees*
JOHN BACCHUS DYKES
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J. G. WALTON
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JOHN BACCHUS DYKES

*Words included in AEOLIAN HYMNAL.

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HENRY HILES
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C. GOUDIMEL

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J. C. H. RINK
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WILLIAM H. MONK
- *413 *Vox Angelica*
J. B. DYKES
- 205 *Wavertree*
W. SHORE
- *177 *Webb*
G. J. WEBB
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C. C. CONVERSE
- 81 *Whittier*
F. C. MAKER
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J. CRUGER
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W. B. BRADBURY
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LOWELL MASON

*Words included in AEOLIAN HYMNAL.

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Aeolian Pipe-Organ Music Catalog

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| 844 | Gute Nacht | Hoffmann |
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| 902 | Haensel und Gretel—Vorspiel | Humperdinck |
| 438 | Haensel und Gretel—Dream Pantomime | Humperdinck |
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| 962 | Hear My Prayer—O for the Wings of a Dove | Mendelssohn |
| 506 | Hear Ye, Israel—Elijah | Mendelssohn |
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| 21 | Heimweh | Wolf |
| 9 | Henry VIII—Intermezzo | German |
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| 690 | Herodiade—Vision Fugitive | Massenet |
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| 1049 | Highland Scene | Wright |
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| 1134 | Loin du bal | Gillet |
| 1238 | Long, Long Trail | Elliott |
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| 671 | Louise—Depuis le Jour | Charpentier |
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| 1084 | Love Song | Flegier |
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| 1133 | Love's Torments | Caruso |
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| 1064 | Lysistrata Waltz | Lincke |
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| 1080 | Madam Butterfly—Introduction | Puccini |
| 1271 | Madam Butterfly—Love Duet | Puccini |
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| 390 | Magic Flute—Overture | Mozart |
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| 272 | March Cortège—Queen of Sheba | Gounod |
| 838 | March—Dead March in Saul | Handel |
| 604 | March—Deed of the Pen | Moret |
| 446 | March Fantastica-Suite, G-minor | Bargiel |
| 760 | March—Festal in C | Calkin |
| 934 | March—Festival | Raff |
| 588 | March—Free Lance | Sousa |
| 258 | March—Funeral | Chopin |
| 144 | March Funébre et Chant Seraphique | Guilmant |
| 133 | March—Governor's Escort | Swift |
| 692 | March—Grania and Diarmid | Elgar |
| 808 | March of the Magi Kings | Dubois |
| 624 | March Militaire | Schubert |
| 234 | March Movement—Capriccio | Mendelssohn |
| 495 | March—Lenore Symphony | Raff |
| 669 | March—Lexington | Clarke |
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| 530 | March—Nuptial | Guilmant |
| 834 | March—Nutcracker Suite | Tschaikowsky |
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| 850 | March—Pomp and Circumstance, No. 1 | Elgar |
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| 488 | March Pontificale | de la Tombelle |
| 206 | March Pontificale—Symphony No. 1 | Widor |
| 550 | March—Rakoczy | Berlioz |
| 298 | March Religieuse | Guilmant |
| 922 | March Romaine | Gounod |
| 26 | March—Rustic | Fumagalli |
| 321 | March—Schiller | Meyerbeer |
| 616 | March—Second Regiment, C. N. G. | Reeves |
| 1025 | March—Semper Fidelis | Sousa |
| 743 | March—Shandon Bells | Partridge |

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| 1122 | March—Sigurd Jorsalfar | Grieg |
| 186 | March Slave | Tschaikowsky |
| 689 | March—Stars and Stripes Forever | Sousa |
| 254 | March—Swedish Wedding | Södermann |
| 714 | March—Tannhäuser | Wagner |
| 859 | March—The Thunderer | Sousa |
| 554 | March—Torchlight | Guilmant |
| 558 | March Triomphale | Callaerts |
| 52 | March Triomphale | Lemmens |
| 72 | March—Triumphale—Crag to Sea | Liszt |
| 391 | March—Turkish | Mozart |
| 517 | March—Under the Flag of Victory | Von Blon |
| 512 | March—Wedding | Mendelssohn |
| 398 | March—Wedding—Feramors | Rubinstein |
| 207 | March—Wedding Music | Jensen |
| 18 | Marche Funèbre d'une Marionette | Gounod |
| 593 | Maritana—Overture | Wallace |
| 132 | Marriage of Figaro—Overture | Mozart |
| 874 | Martha—Overture | Flotow |
| 393 | Martha—Selections | Flotow |
| 699 | Masaniello—Overture | Auber |
| 1248 | Maytime Waltz | Romberg |
| 781 | Meadowbrook Fox Trot | Kraus |
| 615 | Meadow Lark | Smith |
| 930 | Meditation | D'Evry |
| 275 | Meditation | Chaminade |
| 569 | Meditation | Sturges |
| 1010 | Meditation | Frysinger |
| 1105 | Meditation | Kinder |
| 1108 | Meistersinger—Am Stillen Herd | Wagner |
| 370 | Meistersinger—Vorspiel | Wagner |
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| 235 | Melodie | Salomé |
| 807 | Melodie | Tschaikowsky |
| 933 | Melodie | Paderewski |
| 1008 | Melodie | Moszkowski |
| 1007 | Melody | Cadman |
| 264 | Melody in C | West |
| 358 | Melody in E | Rachmaninoff |
| 230 | Melody in F | Rubinstein |
| 872 | Merry Widow—Potpourri | Lehar |
| 662 | Merry Wives of Windsor—Overture | Nicolai |
| 305 | Messe Solennelle—Gloria | Gounod |

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| 114 | Messe Solennelle—Sanctus and Benediction | Gounod |
| 1016 | Messiah—For Unto Us | Handel |
| 546 | Messiah—Glory to God | Handel |
| 140 | Messiah—Hallelujah Chorus | Handel |
| 508 | Messiah—He Shall Feed His Flock | Handel |
| 542 | Messiah—I Know That My Redeemer Liveth | Handel |
| 552 | Messiah—Lift Up Your Heads | Handel |
| 1189 | Messiah—O Thou That Tellest | Handel |
| 548 | Messiah—Pastoral Symphony | Handel |
| 1138 | Messiah—Rejoice Greatly | Handel |
| 386 | Mexican National Hymn | Nunó |
| 120 | Midsummer-Night's Dream—Overture | Mendelssohn |
| 86 | Midsummer-Night's Dream—Nocturne | Mendelssohn |
| 252 | Midsummer-Night's Dream—Scherzo | Mendelssohn |
| 512 | Midsummer-Night's Dream—Wedding March | Mendelssohn |
| 388 | Mighty Lak' a Rose (Song) | Nevin |
| 10 | Mignon—Entr'acte Gavotte | Thomas |
| 591 | Mignon—Overture | Thomas |
| 829 | Mikado—Selections | Sullivan |
| 670 | Military Band—Overture | Mendelssohn |
| 383 | Minuet, Op. 14, No. 1 | Paderewski |
| 378 | Minuet and Trio | Wolstenholme |
| 621 | Minuet in G | Beethoven |
| 642 | Minuetto—Quintette in A | Boccherini |
| 1087 | Miss Springtime—Selections | Kalman |
| 996 | Moment Musical, Op. 7, No. 2 | Moszkowski |
| 750 | Moment Musical, Op. 94, No. 2 | Schubert |
| 1103 | Moment Musical | Schubert |
| 101 | Monastery Bells | Lefébure-Wély |
| 51 | Mon Coeur en rêve convic | Sjogren |
| 574 | Moonlight—A Serenade | Moret |
| 315 | Morgen, Op. 27, No. 4 | Strauss |
| 1192 | Mount of Olives—Hallelujah Chorus | Beethoven |
| 84 | Murmuring Zephyrs | Jensen |
| 592 | Murillo | Tershak |
| 780 | My Heart at Thy Dear Voice—Samson and Dalilah | Saint-Saëns |
| 619 | My Little Persian Rose | Gumble |
| 911 | Nabucodonosor—Overture | Verdi |
| 839 | Nachtstück | Schumann |
| 303 | Naila—Intermezzo—Pas des Fleurs | Delibes |

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| 146 | Narcissus | Nevin |
| 796 | Nazareth | Gounod |
| 225 | Nell Gwyn—Country Dance | German |
| 231 | Nell Gwyn—Merrymakers' Dance | German |
| 227 | Nell Gwyn—Pastoral Dance | German |
| 773 | Netherland—Hymn | |
| 328 | Nightingale and the Rose | Saint-Saëns |
| 78 | Nightingale—Le Rossignol | Delibes |
| 726 | Night Song | Vogt |
| 831 | Nights of Gladness—Waltz | Ancliffe |
| 783 | Nocturne | Ferrata |
| 797 | Nocturne | Bairstow |
| 1053 | Nocturne | Krzyzanowski |
| 242 | Nocturne in E-flat, Op. 9, No. 2 | Chopin |
| 372 | Nocturne in G-minor, Op. 37, No. 1 | Chopin |
| 368 | Nocturne in G-major, Op. 37, No. 2 | Chopin |
| 344 | Nocturne, Op. 50, No. 6 | Foote |
| 503 | Nocturne, Night by the Sea | Holbrooke |
| 445 | Nocturne—Songs in the Night | Spinney |
| 1191 | Noel Bressan | Darcieux |
| 317 | Non e ver ('Tis Not True) | Mattei |
| 115 | Norma—Potpourri | Bellini |
| 530 | Nuptial March, Op. 25, No. 1 | Guilmant |
| 834 | Nutcracker Suite—March | Tschaikowsky |
| 1042 | Nutcracker Suite—Overture, etc. | Tschaikowsky |
| 852 | Nutcracker Suite—Russian Dance and Dance of the Automatons | Tschaikowsky |
| 836 | Nutcracker Suite—Waltz of the Flowers | Tschaikowsky |
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| 56 | Oberon—Overture | Weber |
| 597 | O Canada | |
| 1117 | Ocean Rhapsody | Ward |
| 786 | Offertoire in A-flat, Op. 23, No. 2 | Batiste |
| 724 | Offertoire in E-flat, Op. 36, No. 2 | Batiste |
| 944 | Offertoire in F, Op. 29, No. 3A | Batiste |
| 730 | Offertoire in F, Op. 36, No. 1 | Batiste |
| 284 | Offertoire, de Ste. Cecile in C-minor, Op. 7 | Batiste |
| 60 | Offertoire de Ste. Cecile in D, Op. 8, No. 2 | Batiste |
| 280 | Offertoire in E-flat | Lefébure-Wély |
| 248 | Offertoire in G, Op. 35, No. 4 | Lefébure-Wély |
| 44 | Offertory on Two Christmas Hymns | Guilmant |
| 106 | Offertory on Two Christmas Hymns, arr. for chimes | Guilmant |
| 262 | Offertory in D-flat | Salomé |
| 1167 | O Divine Redeemer | Gounod |

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| 962 | O for the Wings of a Dove | Mendelssohn |
| 1022 | Old Favorites | De Koven |
| 555 | Old Folks at Home | Foster |
| 978 | One Sweetly Solemn Thought | Ambrose |
| 1126 | On the Road to Mandalay | Speaks |
| 314 | On Wings of Song | Mendelssohn |
| 745 | O Promise Me | Wheeldon |
| 710 | Oratorio de Noël—Priere | Saint-Saëns |
| 484 | O, Rest in the Lord—Elijah | Mendelssohn |
| 738 | Organ Piece, Op. 22, No. 1 | Gade |
| 740 | Organ Piece, Op. 22, Nos. 2, 3 | Gade |
| 1031 | Oriental Intermezzo | Wheeldon |
| 736 | Orpheus—Ballet Music; Minuet | Gluck |
| 734 | Orpheus—Ballet Music, Sarabande and Aria | Gluck |
| 70 | O Sanctissima—Fantasie | Lux |
| 883 | O Sole Mio | di Capua |
| 1043 | O That We Two Were Maying | Nevin |
| 1154 | Our Country | Taft |
| 1237 | Over There | Cohan |
| 1114 | Overture—Academic Festival | Brahms |
| 179 | Overture—Barber of Seville | Rossini |
| 57 | Overture—Bartered Bride | Smetana |
| 613 | Overture—Calm Sea and Prosperous Voy- age | Mendelssohn |
| 943 | Overture—Carneval | Dvořák |
| 877 | Overture—Carnival Romaine | Berlioz |
| 846 | Overture—Christopher Columbus | Wagner |
| 310 | Overture—Concert in C-minor | Hollins |
| 571 | Overture—Coriolanus | Beethoven |
| 879 | Overture—Crown of Diamonds | Auber |
| 718 | Overture—Don Giovanni | Mozart |
| 236 | Overture—Egmont | Beethoven |
| 350 | Overture—Ein' feste Burg | Nicolai |
| 250 | Overture—Euryanthe | Weber |
| 875 | Overture—Felsenmühle | Reissiger |
| 948 | Overture—Fest | Leutner |
| 711 | Overture—Festival | Flagler |
| 346 | Overture—Flying Dutchman | Wagner |
| 867 | Overture—Fra Diavolo | Auber |
| 800 | Overture—Freischütz | Weber |
| 902 | Overture—Haensel und Gretel | Humperdinck |
| 269 | Overture—Hans the Flute Player | Ganne |
| 701 | Overture—Italian in Algiers | Rossini |
| 212 | Overture—Jubel | Weber |

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| 426 | Overture—Leonore, No. 3 | Beethoven |
| 390 | Overture—Magic Flute | Mozart |
| 593 | Overture—Maritana | Wallace |
| 132 | Overture—Marriage of Figaro | Mozart |
| 874 | Overture—Martha | Flotow |
| 699 | Overture—Massaniello | Auber |
| 370 | Overture—Meistersinger | Wagner |
| 662 | Overture—Merry Wives of Windsor | Nicolai |
| 120 | Overture—Midsummer Night's Dream | Mendelssohn |
| 591 | Overture—Mignon | Thomas |
| 670 | Overture—Military Band, Op. 24 | Mendelssohn |
| 911 | Overture—Nabucodonosor | Verdi |
| 56 | Overture—Oberon | Weber |
| 215 | Overture—Phedre | Massenet |
| 667 | Overture—Pique Dame | Suppé |
| 238 | Overture—Poet and Peasant | Suppé |
| 869 | Overture—Preciosa | Weber |
| 118 | Overture—Prometheus | Beethoven |
| 994 | Overture—Raymond | Thomas |
| 401 | Overture—Rienzi | Wagner |
| 865 | Overture—Romeo and Juliet | Tschaikowsky |
| 111 | Overture—Rosamunde | Schubert |
| 940 | Overture—Ruy Blas | Mendelssohn |
| 766 | Overture—Sakuntala | Goldmark |
| 394 | Overture—Semiramide | Rossini |
| 395 | Overture—Solennelle, "1812" | Tschaikowsky |
| 12 | Overture—Stradella | Flotow |
| 871 | Overture—Struensee | Meyerbeer |
| 188 | Overture—Tannhäuser | Wagner |
| 778 | Overture—Tristan und Isolde | Wagner |
| 152 | Overture—William Tell | Rossini |
| 873 | Overture—Yelva | Reissiger |
| 286 | Overture—Zampa | Hérold |
| 405 | Overture—Zanetta | Auber |

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| 727 | Paeon | Matthews |
| 694 | Pagliacci—Duet, Act I | Leoncavallo |
| 594 | Pagliacci—Prologue | Leoncavallo |
| 849 | Pagliacci—Selections | Leoncavallo |
| 682 | Pagliacci—Serenata, Act I | Leoncavallo |
| 612 | Palms (Les Rameaux) | Fauré |
| 728 | Paques Fleuries (Palm Sunday) | Mailly |
| 729 | Parfum Exotique | Salz |
| 913 | Parsifal—Selections | Wagner |
| 170A | Parsifal—Prelude to the Drama | Wagner |

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| 170B | Parsifal—Walk to the Grail Castle | Wagner |
| 170C | Parsifal—Reception of the Knights | Wagner |
| 170D | Parsifal—Love-feast Canticle | Wagner |
| 170E | Parsifal—Song of the Flower Maidens | Wagner |
| 170F | Parsifal—Prelude to Act III | Wagner |
| 170G | Parsifal—Good Friday's Spell | Wagner |
| 170H | Parsifal—Transformation Music | Wagner |
| 494 | Passepied | Perilhou |
| 1083 | Passe Pied | Gillet |
| 204 | Pastorale in F | Bach |
| 336 | Pastorale in G | Dunham |
| 886 | Pastorale Scene | Dethier |
| 296 | Pastorale, Op. 75 | Kullak |
| 265 | Pastorale Sonata, Op. 88 | Rheinberger |
| 815 | Pastorale Suite | Demarest |
| 412 | Pastoral Symphony—Christmas Oratorio | Bach |
| 399 | Patience—Selection | Sullivan |
| 1097 | Pearl Fishers—Selection | Bizet |
| 768 | Peer Gynt Suite No. 1—Morning | Grieg |
| 770 | Peer Gynt Suite No. 1—Ase's Death | Grieg |
| 772 | Peer Gynt Suite No. 1—Anitra's Dance | Grieg |
| 774 | Peer Gynt Suite No. 1—In the Hall of the Mountain King | Grieg |
| 601 | Peer Gynt Suite No. 2—Ingrid's Com- plaint | Grieg |
| 603 | Peer Gynt Suite No. 2—Arabian Dance | Grieg |
| 605 | Peer Gynt Suite No. 2—Peer Gynt's Homecoming and Solvejg's Song | Grieg |
| 799 | Perfect Day | Jacobs-Bond |
| 1011 | Persian Suite—Court of Jamshyd | Stoughton |
| 1012 | Persian Suite—Garden of Iram | Stoughton |
| 1013 | Persian Suite—Saki | Stoughton |
| 215 | Phedre—Overture | Massenet |
| 46 | Pièce Héroïque | Franck |
| 448 | Piece in Canon Form, Op. 56, No. 4 | Schumann |
| 450 | Piece in Canon Form, Op. 56, No. 5 | Schumann |
| 493 | Pierette, Air de Ballet, No. 5 | Chaminade |
| 695 | Pieta Signore | Stradella |
| 817 | Pinafore—Selections | Sullivan |
| 365 | Pink Lady, The—Selection | Caryll |
| 667 | Pique Dame—Overture | Suppé |
| 715 | Pirates of Penzance—Selections | Sullivan |
| 1076 | Pirouette | Finck |
| 226 | Pizzicati and Valse—Sylvia | Delibes |
| 238 | Poet and Peasant—Overture | Suppé |

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| 239 | Polish Dance, Op. 3, No. 1 | Scharwenka |
| 1015 | Polonaise—Op. 11 | Moszkowski |
| 68 | Polonaise, Op. 40, No. 1 | Chopin |
| 850 | Pomp and Circumstance, Op. 39, No. 1 | Elgar |
| 160 | Pomp and Circumstance, Op. 39, No. 4 | Elgar |
| 1101 | Poor Butterfly | Hubbell |
| 608 | Poppies—A Japanese Romance | Moret |
| 1183 | Poupee Valsante | Poldini |
| 1091 | Praeludium | Jaernefelt |
| 228 | Prayer and Cradle Song | Guilmant |
| 521 | Prayer of Thanksgiving—Folk Song | |
| 869 | Preciosa—Overture | Weber |
| 476 | Prelude in Fugue in A-major | Bach |
| 362 | Prelude in C-minor, No. 7 | Bach |
| 1106 | Prelude, Op. 28 | Chopin |
| 614 | Prelude, Op. 78 | Chaminade |
| 75 | Preludes Nos. 20 and 21 | Chopin |
| 684 | Prelude in C-sharp minor | Rachmaninoff |
| 622 | Priere in A-flat | Callaerts |
| 584 | Prince of Pilsen—Stein Song | Luders |
| 322 | Prisoner and the Swallow | Croisez |
| 338 | Prize Song—Meistersinger | Wagner |
| 118 | Prometheus—Overture | Beethoven |
| 532 | Prophète—Coronation March | Meyerbeer |
| 972 | Prophète—Galop | Meyerbeer |
| 970 | Prophète—Skating Scene | Meyerbeer |
| 968 | Prophète—Waltz and Redowa | Meyerbeer |
| 645 | Puppchen | Gilbert |
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| 143 | Quand la Nuit | Hahn |
| 281 | Quartet—Allegro (First Mov.) | Dvořák |
| 285 | Quartet—Dumka (Second Mov.) | Dvořák |
| 291 | Quartet—Romanze (Third Mov.) | Dvořák |
| 293 | Quartet—Finale (Fourth Mov.) | Dvořák |
| 375 | Quartet, G-minor—Romanza | Grieg |
| 585 | Queen of Sheba—Ballet Music | Gounod |
| 1140 | Queen of Sheba—Lend Me Your Aid | Gounod |
| 272 | Queen of Sheba—March Cortege | Gounod |
| 384 | Question and Answer | Wolstenholme |
| | | |
| 1107 | Rainbow Dance | Rosey |
| 550 | Rakoczy March—Damnation of Faust | Berlioz |
| 994 | Raymond—Overture | Thomas |
| 29 | Recessional | De Koven |
| 1125 | Rêve Charmant | De Lille |

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| 491 | Reverie | Debussy |
| 832 | Reverie Triste | Ferrata |
| 722 | Rhapsodie Hongroise, No. 2 | Liszt |
| 1146 | Rhapsody Hongroise, No. 12 | Liszt |
| 1050 | Rhapsodie Hongroise, No. 14 | Liszt |
| 32 | Rhapsodie on Breton Melodies, No. 1, in E | Saint-Saëns |
| 367 | Rhapsodie—"Spanish" | Chabrier |
| 150 | Rheingold—Finale | Wagner |
| 884 | Ricordate | Gottschalk |
| 401 | Rienzi—Overture | Wagner |
| 921 | Rigaudon | Lulli |
| 25 | Rigoletto—Potpourri | Verdi |
| 23 | Rigoletto—Quartet | Verdi |
| 607 | Rinaldo—Aria | Handel |
| 363 | Ring Out, Wild Bells | Gounod |
| 709 | Robin Adair—Paraphrase | Flagler |
| 1035 | Roman—Duo Amoureux | Burgmein |
| 1036 | Roman—Bal de Noces | Burgmein |
| 1034 | Roman—Serenade | Burgmein |
| 895 | Romance | Schelling |
| 963 | Romance | Rubinstein |
| 1024 | Romance | Arensky |
| 986 | Romance, Op. 45, No. 1 | Grünfeld |
| 855 | Romance in C | Maxson |
| 408 | Romance in D-flat | Lemare |
| 755 | Romance in F | Beethoven |
| 708 | Romance in G, Op. 26 | Svendsen |
| 712 | Romance in F-minor | Tschaikowsky |
| 334 | Romanza in D | Dunham |
| 128 | Romanza in F | Clara Schumann |
| 865 | Romeo and Juliet—Overture | Tschaikowsky |
| 1088 | Romeo and Juliet—Waltz | Gounod |
| 992 | Rondo Capriccioso | Mendelssohn |
| 847 | Rosamunde Ballet No. 1 | Schubert |
| 111 | Rosamunde—Overture | Schubert |
| 958 | Rosamunde—Entr'acte, No. 1 | Schubert |
| 938 | Rosamunde—Entr'acte, No. 3 | Schubert |
| 396 | Rosary | Nevin |
| 606 | Rosine Walzer | Lincke |
| 26 | Rustic March | Fumagalli |
| 940 | Ruy Blas—Overture | Mendelssohn |
| 520 | Saint Paul—Be Thou Faithful | Mendelssohn |
| 492 | Saint Paul—But the Lord Is Mindful | Mendelssohn |

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| 516 | Saint Paul—How Lovely Are the Messengers | Mendelssohn |
| 518 | Saint Paul—Jerusalem, Thou That Killest the Prophets | Mendelssohn |
| 766 | Sakuntala—Overture | Goldmark |
| 819 | Salome—Dance | Strauss |
| 780 | Samson and Dalilah—My Heart at Thy Dear Voice | Saint-Saëns |
| 1170 | Santa Lucia | Braga |
| 279 | Santiago—Spanish Waltz | Corbin |
| 1111 | Saracens | MacDowell |
| 838 | Saul—Dead March | Handel |
| 277 | Scarf Dance | Chaminade |
| 639 | Scenes de Ballet—Scherzino | Glazounow |
| 641 | Scenes de Ballet—Pas d'Action | Glazounow |
| 637 | Scenes de Ballet, Marionettes | Glazounow |
| 985 | Scenes Pittoresque—Air de Ballet | Massenet |
| 987 | Scenes Pittoresque—Fete Boheme | Massenet |
| 331 | Scenes Poetiques—Au Village | Godard |
| 329 | Scenes Poetiques—Dans les Bois | Godard |
| 1142 | Scheherazade—Prince and Princess | Rimsky-Korsakow |
| 1141 | Scheherazade—Story of the Prince | Rimsky-Korsakow |
| 1099 | Scherzo in E-flat | Dethier |
| 478 | Scherzo, Op. 70, No. 3 | Hofmann |
| 649 | Scherzo Pastorale | Federlein |
| 321 | Schiller March | Meyerbeer |
| 842 | Schlaf wohl, du süßes Kind | Abt |
| 857 | Scotch Fantasie | Macfarlane |
| 665 | Scotch Melodies | Price |
| 616 | Second Regiment March, C. N. G. | Reeves |
| 763 | Secret d'Amour | Klein |
| 1169 | Secret Love Gavotte | Resch |
| 394 | Semiramide—Overture | Rossini |
| 1025 | Semper Fidelis—March | Sousa |
| 1065 | Serenade | Strauss |
| 1053 | Serenade | Zerkowitz |
| 76 | Serenade | Schubert |
| 58 | Serenade | Taft |
| 318 | Serenade | Titt'l |
| 513 | Serenade Badine | Gabriel-Marie |
| 1040 | Serenade d'Amour | Von Blon |
| 633 | Serenade in A | Drdla |
| 1079 | Serenade Espagnol | Bizet |
| 320 | Serenade—Sing, Smile, Slumber | Gounod |
| 220 | Serenade—Scherzo, Op. 35 | Jadassohn |

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| 652 | Serenade—Allegro Con Brio, No. 4, Op. 74 | Jadassohn |
| 218 | Serenade—Styrienne | Jadassohn |
| 69 | Serenade—A-flat | Pierne |
| 784 | Serenata, Op. 15, No. 1 | Moszkowski |
| 698 | Sermon to the Birds, by St. Francis of Assisi | Liszt |
| 1077 | Shades of Night | { Friedland and Franklin } |
| 743 | Shandon Bells—March | Partridge |
| 356 | Siegfried's Death—Götterdämmerung | Wagner |
| 638 | Siegfried Idyll | Wagner |
| 253 | Siegfried—Waldweben | Wagner |
| 538 | Siegmund's Love Song—Walküre | Wagner |
| 1122 | Sigurd Jorsalfar—March | Grieg |
| 1121 | Sigurd Jorsalfar—Prelude | Grieg |
| 565 | Silvery Brook—Waltz | Brahm |
| 94 | Simple Aveu, Op. 25 | Thomé |
| 725 | Sing Me to Sleep | Greene |
| 33 | Sizilietta | Von Blon |
| 932 | Slavonic Dance, Op. 46, No. 3 | Dvůřák |
| 19 | Slumber Song | Kucken |
| 528 | Slumber Song | Schumann |
| 1276 | Smiles | Roberts |
| 756 | Solitude | Godard |
| 1213 | So Long Mother | Van Alstyne |
| 979 | Somewhere a Voice is Calling | Tate |
| 1187 | Somnambula—Selections | Bellini |
| 1019 | Sonata A-minor—Evensong | Andrews |
| 961 | Sonata—Funeral March | Beethoven |
| 752 | Sonata, Op. 2, Largo Appassionata | Beethoven |
| 559 | Sonata (Moonlight) | Beethoven |
| 964 | Sonata Pathétique (First Movement) | Beethoven |
| 560 | Sonata (Organ), Op. 28 (First Movement) | Elgar |
| 562 | Sonata (Organ), Op. 28 (Second and Third Movements) | Elgar |
| 564 | Sonata (Organ), Op. 28 (Fourth Movement) | Elgar |
| 306 | Sonata, No. 189, Largo | Frederick II (the Great) |
| 172 | Sonata, No. 1, Largo—Allegro | Guilmant |
| 174 | Sonata, No. 1, Pastorale | Guilmant |
| 176 | Sonata, No. 1, Finale | Guilmant |
| 720 | Sonata—Gavotte, in F | Martini |
| 42 | Sonata, C-minor, Op. 65, No. 2 | Mendelssohn |

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| 192 | Sonata, F-minor, Op. 65, No. 1 (First Movement) | Mendelssohn |
| 194 | Sonata, F-minor, Op. 65 (Second, Third and Fourth Movements) | Mendelssohn |
| 387 | Sonata, A-major (First Movement) | Mozart |
| 389 | Sonata, A-major (Second Movement) | Mozart |
| 391 | Sonata, A-major (Third Movement) | Mozart |
| 216 | Sonata, E-minor, Op. 19 | Ritter |
| 324 | Song of the Rhine Daughters—Götterdämmerung | Wagner |
| 107 | Song of the Soul | Breil |
| 1171 | Song of the Volga Boatmen | |
| 445 | Songs in the Night | Spinney |
| 791 | Songs of the South | Foster |
| 371 | Songs Without Words, Op. 19— No. 3, Hunting Song No. 4, Confidence | Mendelssohn |
| 640 | Songs Without Words, No. 9, Consolation; No. 15, Poet's Harp | Mendelssohn |
| 878 | Songs Without Words, No. 18-20 | Mendelssohn |
| 312 | Songs Without Words, No. 30, Spring Song | Mendelssohn |
| 876 | Songs Without Words, No. 34, Spinning Song | Mendelssohn |
| 355 | Sons du Soir | Kriens |
| 1098 | Sospiri | Elgar |
| 112 | Sous la Feuillée, Op. 29 | Thomé |
| 860 | Spanish Dance, Op. 12, No. 2 | Moszkowski |
| 870 | Spanish Dance, Op. 12, No. 3 | Moszkowski |
| 862 | Spanish Dance, Op. 12, No. 5 | Moszkowski |
| 367 | Spanish Rhapsodie | Chabrier |
| 1071 | Spring Song | Macfarlane |
| 960 | Spring Song—From the South | Lemare |
| 814 | Spring Song | Hollins |
| 470 | Stabat Mater—Cujus Animam | Rossini |
| 474 | Stabat Mater—Inflammatum | Rossini |
| 472 | Stabat Mater—Pro Peccatis | Rossini |
| 468 | Stabat Mater—Quis est Homo | Rossini |
| 5 | Star Spangled Banner and America | |
| 360 | Star Spangled Banner, Concert Variations | Buck |
| 689 | Stars and Stripes Forever—March | Sousa |
| 584 | Stein Song—Prince of Pilsen | Luders |
| 35 | Still wie die Nacht | Bohm |
| 116 | Storm Fantasie | Lemmens |

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| 12 | Stradella—Overture | Flotow |
| 281 | String Quartet (First Movement) | Dvořák |
| 285 | String Quartet (Second Movement) | Dvořák |
| 291 | String Quartet (Third Movement) | Dvořák |
| 293 | String Quartet (Fourth Movement) | Dvořák |
| 375 | String Quartet—Romanza | Grieg |
| 871 | Struensee—Overture | Meyerbeer |
| 580 | Student King—Selection | De Koven |
| 1002 | Suite Algerienne—March | Saint-Saëns |
| 1001 | Suite Algerienne—Reverie | Saint-Saëns |
| 1085 | Suite Caractéristique—Lament Persane | Tregina |
| 1086 | Suite Caractéristique—Danse Cosaque | Tregina |
| 824 | Suleika, Op. 57, No. 3 | Mendelssohn |
| 345 | Sunbeams | Van Alstyne |
| 679 | Sunset and Evening Bells | Federlein |
| 1066 | Sunshine of Your Smile | Ray |
| 254 | Swedish Wedding March | Södermann |
| 680 | Sweet and Low | Barnby |
| 983 | Sweet Jasmine | Bendix |
| 226 | Sylvia—Pizzicati and Valse Lente | Delibes |
| 130 | Symphonic Fantasy | Herbert |
| 1045 | Symphony No. 1—1st Movement | Beethoven |
| 1046 | Symphony No. 1—2d Movement | Beethoven |
| 1047 | Symphony No. 1—3d Movement | Beethoven |
| 1048 | Symphony No. 1—4th Movement | Beethoven |
| 997 | Symphony No. 2—Larghetto | Beethoven |
| 1172 | Symphony No. 3—1st Movement | Beethoven |
| 723 | Symphony No. 3—2d Movement | Beethoven |
| 273 | Symphony No. 3, Third Movement | Beethoven |
| 1173 | Symphony No. 3, Finale | Beethoven |
| 156 | Symphony No. 5, First Movement | Beethoven |
| 158 | Symphony No. 5, Second Movement | Beethoven |
| 288 | Symphony No. 5, Third Movement | Beethoven |
| 290 | Symphony No. 5, Fourth Movement | Beethoven |
| 617 | Symphony No. 6, (Pastorale) First Mov. | Beethoven |
| 627 | Symphony No. 6, (Pastorale) Second Movement | Beethoven |
| 697 | Symphony No. 6, (Pastorale) Third Mov. | Beethoven |
| 705 | Symphony No. 6, (Pastorale) Fourth and Fifth Movement | Beethoven |
| 547 | Symphony No. 7, First Movement | Beethoven |
| 541 | Symphony No. 7, Second Movement | Beethoven |
| 509 | Symphony No. 7, Third Movement | Beethoven |
| 549 | Symphony No. 7, Fourth Movement | Beethoven |
| 259 | Symphony No. 9, Second Movement | Beethoven |

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| 904 | Symphony No. 2, First Movement | Brahms |
| 906 | Symphony No. 2, Second Movement | Brahms |
| 908 | Symphony No. 2, Third Movement | Brahms |
| 910 | Symphony No. 2, Fourth Movement | Brahms |
| 123 | Symphony—The New World Adagio, Allegro Molto, First Movement | Dvořák |
| 104 | Symphony—The New World, Largo, Second Movement | Dvořák |
| 125 | Symphony—The New World Scherzo, Third Movement | Dvořák |
| 127 | Symphony—The New World Allegro con fuoco, Fourth Movement | Dvořák |
| 385 | Symphony No. 2, Romanza | Florio |
| 949 | Symphony in D, 2d Movement | Franck |
| 769 | Symphony—Country Wedding, 2d Mov. | Goldmark |
| 747 | Symphony—Country Wedding, Finale | Goldmark |
| 1059 | Symphony No. 3—Angelus | Hadley |
| 1093 | Symphony, Oxford—1st Movement | Haydn |
| 749 | Symphony, Oxford—2d Movement | Haydn |
| 1094 | Symphony, Oxford—3d Movement | Haydn |
| 1095 | Symphony, Oxford—Finale | Haydn |
| 282 | Symphony No. 4, D, Clock Movement | Haydn |
| 1037 | Symphony, G Minor—1st Movement | Mozart |
| 1038 | Symphony, G Minor—2d Movement | Mozart |
| 1039 | Symphony, G Minor—3d Movement | Mozart |
| 1102 | Symphony, G Minor—4th Movement | Mozart |
| 11 | Symphony No. 4, Italian, First Mov. | Mendelssohn |
| 15 | Symphony No. 4, Italian, Second Mov. | Mendelssohn |
| 67 | Symphony No. 4, Italian, Third Mov. | Mendelssohn |
| 129 | Symphony No. 4, Italian, Fourth Mov. | Mendelssohn |
| 307 | Symphony, Jupiter, First Movement | Mozart |
| 519 | Symphony, Jupiter, Second Movement | Mozart |
| 505 | Symphony, Jupiter, Third Movement | Mozart |
| 543 | Symphony, Jupiter, Finale | Mozart |
| 495 | Symphony, "Lenore"—March | Raff |
| 821 | Symphony in C—Andante | Schubert |
| 287 | Symphony, B-minor, First Movement | Schubert |
| 20 | Symphony, B-minor, Second Movement | Schubert |
| 414 | Symphony No. 1, First Movement | Schumann |
| 416 | Symphony No. 1, Second and Third Mov. | Schumann |
| 418 | Symphony No. 1, Fourth Movement | Schumann |
| 270 | Symphony No. 4, Finale | Schumann |
| 654 | Symphony—Consecration of Sound— Andantino | Spohr |
| 1110 | Symphony No. 5, 1st Movement | Tschaikowsky |

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| 452 | Symphony No. 5, Second Movement | Tschaikowsky |
| 121 | Symphony No. 5, Third Movement | Tschaikowsky |
| 626 | Symphony No. 6, (Pathétique) First Mov. | Tschaikowsky |
| 628 | Symphony No. 6, Second Movement | Tschaikowsky |
| 630 | Symphony No. 6, Third Movement | Tschaikowsky |
| 632 | Symphony No. 6, Fourth Movement | Tschaikowsky |
| 276 | Symphony No. 2, Adagio | Weingartner |
| 1165 | Symphony No. 1 Adagio | Widor |
| 206 | Symphony No. 1, March Pontificale | Widor |
| 803 | Symphony No. 2—Adagio and Finale | Widor |
| 402 | Symphony No. 4—Andante Cantabile | Widor |
| 458 | Symphony No. 5, First Movement | Widor |
| 460 | Symphony No. 5, Second Movement | Widor |
| 462 | Symphony No. 5, Third Movement | Widor |
| 464 | Symphony No. 5, Fourth Movement | Widor |
| 466 | Symphony No. 5, Fifth Movement | Widor |
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| 892 | Tales of Hoffman—Barcarolle | Offenbach |
| 853 | Tales of Hoffman—Selections | Offenbach |
| 1128 | Tannhäuser Bacchanale | Wagner |
| 188 | Tannhäuser—Overture | Wagner |
| 660 | Tannhäuser—Elizabeth's Prayer | Wagner |
| 16 | Tannhäuser—Evening Star | Wagner |
| 122 | Tannhäuser—Intro. Act III | Wagner |
| 714 | Tannhäuser—March | Wagner |
| 629 | Tannhäuser—Pilgrim's Chorus | Wagner |
| 361 | Tannhäuser, Shepherd and Pilgrim | Wagner |
| 434 | Tannhäuser—Wolfram's Appeal | Wagner |
| 733 | Te Deum | St. Ambrosius |
| 721 | Temple Bells | Klein |
| 1057 | Teresina | Rolfe |
| 1215 | Texas Fox Trot | Guion |
| 990 | Thaïs—Duet, Act III | Massenet |
| 830 | Thaïs—Meditation Religieuse | Massenet |
| 566 | Theme and Variations, Op. 35 | Moszkowski |
| 332 | The Noblest | Schumann |
| 702 | Thine Eyes So Blue | Lassen |
| 696 | Thou Art Like a Flower | Liszt |
| 327 | Thousand and One Night Waltz | Strauss |
| 859 | Thunderer March | Sousa |
| 292 | Till Eulenspiegel, Op. 28 (two rolls) | Strauss |
| 1272 | Till We Meet Again | Whiting |
| 572 | Toccata and Fugue in D Minor | Bach |
| 138 | Toccata in F | Bach |
| 404 | Toccata in G | Dubois |

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| 554 | Torchlight March, Op. 59, No. 1 | Guilmant |
| 424 | Torchlight Dance—Feramors | Rubinstein |
| 154 | Tosca—Introduction to Act III | Puccini |
| 135 | Tosca—Selection | Puccini |
| 268 | To the Spring | Grieg |
| 969 | Tragedy of a Tin Soldier | Nevin |
| 1061 | Traumbilder | Lumbye |
| 148 | Träumerei, Op. 9, No. 4 | Strauss |
| 244 | Träumerei and Romanza | Schumann |
| 202 | Träume | Wagner |
| 97 | Traviata—Potpourri | Verdi |
| 444 | Trio Sonata in E-flat | Bach |
| 778 | Tristan and Isolde—Vorspiel | Wagner |
| 510 | Tristan and Isolde—Liebestod | Wagner |
| 950 | Tristan and Isolde—Love Duet | Wagner |
| 1152 | Tristan and Isolde—Prelude, Act III | Wagner |
| 1160 | Tristan and Isolde—Brangaene's Warn- ing | Wagner |
| 703 | Tristan and Isolde—Tristan's Death | Wagner |
| 74 | Trompeter von Säkkingen—Duet | Hoffmann |
| 232 | Trompeter von Säkkingen—Werner's Song of Farewell | Nessler |
| 489 | Trot de Cavallerie | Rubinstein |
| 340 | Trovatore—Potpourri, Part I | Verdi |
| 342 | Trovatore—Potpourri, Part II | Verdi |
| 1143 | Twelfth Mass—Gloria | Mozart |
| 981 | Twilight Whispers | Laurendeau |
| 540 | Two Grenadiers | Schumann |
| 517 | Under the Flag of Victory—March | Von Blon |
| 1020 | Under the Stars | Spencer |
| 735 | Un peu d'Amour | Silesu |
| 935 | Valse de Concert | Glazounow |
| 343 | Valse Triste | Sibelius |
| 952 | Venetian Boat Song | Tosti |
| 1067 | Venetienne | Godard |
| 536 | Véronique—Dance | Messenger |
| 534 | Véronique—Swing Song | Messenger |
| 1124 | Vesper Bells | Spinney |
| 658 | Vision, Op. 156, No. 5 | Rheinberger |
| 690 | Vision Fugitive—Herodiade | Massenet |
| 823 | Vlatava | Smetana |
| 890 | Voice of the Chimes | Luigini |
| 59 | Voluntaries (two) | Calkin |

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| 902 | Vorspiel—Haensel und Gretel | Humperdinck |
| 38 | Vorspiel—Lohengrin | Wagner |
| 370 | Vorspiel—Meistersinger | Wagner |
| 778 | Vorspiel—Tristan und Isolde | Wagner |
| 253 | Waldweben—Siegfried | Wagner |
| 777 | Walküre—Brunhilde's Appeal | Wagner |
| 704 | Walküre—Magic Fire Scene | Wagner |
| 976 | Walküre—Ride of the Valkyries | Wagner |
| 538 | Walküre—Siegmund's Love Song | Wagner |
| 779 | Walküre—Wotan's Abschied | Wagner |
| 526 | Wanderer | Schubert |
| 256 | War March of the Priests—Athalie | Mendelssohn |
| 184 | Water Nymph, Op. 13, No. 3 | Nevin |
| 398 | Wedding March—Feramors | Rubinstein |
| 209 | Wedding Music—Bridal Song | Jensen |
| 213 | Wedding Music—Nocturne | Jensen |
| 211 | Wedding Music—Round Dance | Jensen |
| 207 | Wedding Music—March | Jensen |
| 232 | Werner's Song of Farewell | Nessler |
| 512 | Wedding March—Midsummer Night's Dream | Mendelssohn |
| 1242 | When You Come Back | Frey |
| 1209 | Whistling Lil | Monard |
| 717 | Who is Sylvia? | Schubert |
| 966 | Widmung, Op. 32 | Jadassohn |
| 674 | Widmung | Schumann |
| 152 | William Tell—Overture | Rossini |
| 482 | With Verdure Clad—Creation | Haydn |
| 434 | Wolfram's Appeal—Tannhäuser | Wagner |
| 181 | Woodland Sketches | MacDowell |
| | No. 1. To a Wild Rose | |
| | No. 2. Will o' the Wisp | |
| 183 | Woodland Sketches | MacDowell |
| | No. 3. At an Old Trysting Place | |
| | No. 4. In Autumn | |
| 185 | Woodland Sketches | MacDowell |
| | No. 6. To a Water Lily | |
| | No. 8. A Deserted Farm | |
| 873 | Yelva—Overture | Reissiger |
| 17 | Yesterthoughts | Herbert |
| 286 | Zampa—Overture | Hérold |
| 405 | Zanetta—Overture | Auber |

Music for Harp, Chimes and Echo Organ

AS a large number of Aeolian Pipe Organs contain either the Harp instrument or the Chimes or both, for the convenience of our customers we have made a selection of rolls from our general catalog, in which these instruments are particularly effective, and a list of which follows.

It will be understood, of course, that this selection is not by any means exhaustive, as there are many other rolls in the catalog in which equally charming effects may be obtained:

Selections Introducing the Chimes

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| 1059 | Angelus | Hadley |
| 848 | Angelus | Massenet |
| 166 | Ave Maria | Arcadelt |
| 103 | Berger and Bergeres | Godard |
| 136 | Bohème, No. 2 | Puccini |
| 249 | Carillon | Wheeldon |
| 788 | Carmen, No. 1 | Bizet |
| 1092 | Chimes of Normandy | Planquette |
| 731 | Choral Prelude | Bach |
| 229 | Christmas Bells | Gade |
| 764 | Christmas Fantasy | Best |
| 998 | Cradle Song | D'Evry |
| 956 | Curfew | Horsman |
| 812 | Danse Macabre | Saint-Saëns |
| 1208 | Day in Camp | Price |
| 397 | Die Glocke von Siegburg | Humperdinck |
| 675 | Echo Bells | Brewer |
| 96 | Egyptian Suite | Luigini |
| 775 | Evening Bells | Macfarlane |
| 971 | Evening Chimes | Wheeldon |
| 678 | Fantasie for Aeolian Pipe Organ, No. 2 | Saint-Saëns |
| 113 | Garden of Roses | Schmid |
| 335 | Holy Night | Gruber |
| 241 | Indian Love Lyrics, No. 1, The Temple Bells | Finden |
| 974 | Madam Butterfly | Puccini |

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|-------|--------------------------------------|---------------|
| 615 | Meadow Lark | Smith |
| 101 | Monastery Bells | Lefébure-Wély |
| 978 | One Sweetly Solemn Thought | Ambrose |
| 170B | Parsifal—Walk to the Grail | Wagner |
| 170C | Parsifal—Reception to Knights | Wagner |
| 1125 | Rêve Charmant | De Lille |
| 363 | Ring Out Wild Bells | Gounod |
| 743 | Shandon Bells | Partridge |
| 33 | Sizilietta | Von Blon |
| 679 | Sunset and Evening Bells | Federlein |
| 680 | Sweet and Low | Barnby |
| 4 130 | Symphonic Fantasie | Herbert |
| 721 | Temple Bells | Klein |
| 1159 | The Bells | Price |
| 154 | Tosca, Act 3 | Puccini |
| 340 | Trovatore, No. 1 | Verdi |
| 106 | Two Christmas Hymns | Guilmant |
| 1124 | Vesper Bells | Spinney |
| 890 | Voice of Chimes | Luigini |
| 185 | Woodland Sketches To a Water Lily | MacDowell |

A number of the hymn tunes on pages 482 to 492 of the catalog are also so arranged that the chimes may be used.

Selections Introducing the Harp

| | | |
|------|--|-----------------|
| 792 | Aida, No. 1 | Verdi |
| 323 | Amaryllis | Louis XIII |
| 119 | Arcadians | Monckton-Talbot |
| 668 | Au Printemps | Gounod |
| 1162 | Autumn | Thomas |
| 34 | Ave Maria | Bach-Gounod |
| 946 | Ave Verum | Mozart |
| 1147 | Ave Verum | Gounod |
| 835 | Caprice Viennois | Kreisler |
| 788 | Carmen, No. 1 | Bizet |
| 31 | Cavalleria Rusticana—Intermezzo | Mascagni |
| 666 | Cavalleria Rusticana—Prelude and Siciliana | Mascagni |

| | | |
|------|--|-------------|
| 214 | Chorus of Angels | Clark |
| 92 | Communion in G | Batiste |
| 892 | Contes d'Hoffman—Barcarolle | Offenbach |
| 812 | Danse Macabre | Saint-Saëns |
| 150 | Das Rheingold—Finale | Wagner |
| 338 | Die Meistersinger—Preislied | Wagner |
| 96 | Egyptian Suite | Luigini |
| 1135 | En Bateau | Debussy |
| 83 | Eucharist | Hodges |
| 676 | Fantasie for Aeolian Pipe-Organ, No. 1 | Saint-Saëns |
| 85 | Fifth Nocturne | Leybach |
| 1184 | Flower Song | Lange |
| 954 | Frühlingsrauschen | Sinding |
| 113 | Garden of Roses | Schmid |
| 251 | Harp of St. Cecilia | Wiegand |
| 309 | Heavenly Voices | Neldy |
| 121 | Heimweh | Wolf |
| 335 | Holy Night | Gruber |
| 1155 | Hymn to St. Cecilia | Gounod |
| 316 | If I Were a Bird | Henselt |
| 590 | In Paradisum | Dubois |
| 988 | In the Fairy Glen | Lemare |
| 581 | Irish Songs—Selection | |
| 1023 | Juanita | |
| 302 | Kammenoi Ostrow | Rubinstein |
| 304 | Kol Nidrei | Bruch |
| 400 | Last Hope | Gottschalk |
| 164 | Le Feu-follet | Kuhe |
| 369 | Les Sylvains | Chaminade |
| 818 | Liebestraum | Liszt |
| 501 | Lorely | Nesvadba |
| 1070 | Magic Harp | Meale |
| 144 | March Funebre | Guilmant |
| 84 | Murmuring Zephyrs | Jensen |
| 262 | Offertory, D-flat | Salomé |
| 1022 | Old Favorites | |
| 314 | On Wings of Song | Mendelssohn |
| 710 | Oratorio de Noel—Priere | Saint-Saëns |
| 883 | O Sole Mio | di Capua |

| | | |
|------|-----------------------------------|-------------|
| 729 | Parfum Exotique | Salz |
| 1097 | Pearl Fishers | Bizet |
| 13 | Prelude—Faun | Debussy |
| 322 | Prisoner and Swallow | Croisiez |
| 143 | Quand la Nuit | Hahn |
| 1125 | Rêve Charmant | De Lille |
| 1050 | Rhapsodie No. 14 | Liszt |
| 986 | Romance | Grünfeld |
| 766 | Sakuntala—Overture | Goldmark |
| 780 | Samson and Dalilah—My Heart, etc. | Saint-Saëns |
| 1170 | Santa Lucia | Braga |
| 665 | Scotch Melodies | Price |
| 76 | Serenade | Schubert |
| 784 | Serenata | Moszkowski |
| 320 | Sing, Smile and Slumber | Gounod |
| 979 | Somewhere a Voice is Calling | Tate |
| 1170 | Song of Volga Boatmen | |
| 640 | Songs Without Words | Mendelssohn |
| 16 | Tannhäuser—Evening Star | Wagner |
| 830 | Thais—Meditation | Massenet |
| 97 | Traviata | Verdi |
| 950 | Tristan—Love Duet | Wagner |
| 952 | Venetian Song | Tosti |
| 890 | Voice of Chimes | Luigini |
| 717 | Who is Sylvia | Schubert |
| 124 | Xerxes—Largo | Handel |

Selections in Which the Echo Organ is Used

| | | |
|------|---|-----------|
| 1089 | All Through the Night | Old Welsh |
| 1162 | Autumn | Thomas |
| 166 | Ave Maria | Arcadelt |
| 1163 | Believe Me If All Those Endearing Young Charms | Stevenson |
| 1090 | Birth of Morn | Leoni |

| | | |
|------|-------------------------------------|---------------|
| 813 | Caprice | Kinder |
| 788 | Carmen Selections, No. 1 | Bizet |
| 31 | Cavalleria Rusticana Intermezzo | Mascagni |
| 271 | Chapel in the Mountains | Wilson |
| 229 | Christmas Bells | Gade |
| 928 | Communion in E | Batiste |
| 998 | Cradle Song | D'Evry |
| 577 | Dawn | Vannah |
| 1208 | Day in Camp | Price |
| 223 | Day in Venice, Good Night | Nevin |
| 397 | Die Glocke von Siegburg | Humperdinck |
| 675 | Echo Bells | Brewer |
| 909 | Elegiac Melody | Grieg |
| 83 | Eucharist Hymn | |
| 775 | Evening Bells | Macfarlane |
| 672 | Evensong | Martin |
| 447 | Evensong | Johnstone |
| 737 | Fantasie Pastoral | Lefébure-Wély |
| 609 | Fantasie, for Aeolian Pipe-Organ | Florio |
| 678 | Fantaisie pour Orgue Aeolian, No. 2 | Saint-Saëns |
| 833 | Faust Selections | Gounod |
| 515 | Forge in the Forest | Michaelis |
| 113 | Garden of Roses | Schmid |
| 438 | Haensel und Gretel | Humperdinck |
| 251 | Harp of St. Cecilia | Wiegand |
| 65 | Holy City—Contemplation | Gaul |
| 497 | Holy City—List the Cherubic Host | Gaul |
| 335 | Holy Night | Gruber |
| 980 | In the Forest | Lemare |
| 805 | In the Twilight | Harker |
| 625 | Introduction and Allegro | Moszkowski |
| 581 | Irish Selections | |
| 1023 | Juanita | |
| 357 | Loch Lomond | |
| 939 | Lohengrin, Death of Frederick | Wagner |
| 974 | Madam Butterfly—Selections | Puccini |
| 569 | Meditation | Sturges |

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|------|--|-----------|
| 1010 | Meditation | Frysinger |
| 79 | Melcombe—Hymn | |
| 872 | Merry Widow | Lehar |
| 44 | Offertory on two Christmas Hymns | Guilmant |
| 106 | Offertory on two Christmas Hymns with Chimes | Guilmant |
| 926 | O Paradise—Hymn | |
| 709 | Robin Adair—Varied | Flagler |
| 157 | St. Cuthbert—Hymn | |
| 665 | Scotch Melodies | Price |
| 725 | Sing Me to Sleep | Greene |
| 979 | Somewhere a Voice Is Calling | Tate |
| 791 | Songs of the South | Foster . |
| 814 | Spring Song | Hollins |
| 679 | Sunset and Evening Bells | Federlein |
| 1159 | The Bells | Price |
| 1124 | Vesper Bells | Spinney |
| 185 | Woodland Sketches To a Water Lily | MacDowell |

Dance Music

FOX-TROTS

| | | |
|------|-----------------|-----------|
| 1100 | Broken Doll | Tate |
| 781 | Meadowbrook | Kraus |
| 1077 | Shades of Night | Friedland |
| 1215 | Texas | Guion |
| 1209 | Whistling Lil | Monard |

ONE-STEPS

| | | |
|------|--------------------|-------------|
| 1214 | At the Front | Rees |
| 795 | In the Night | Gilbert |
| 669 | Lexington | Clarke |
| 645 | Puppchen | Gilbert |
| 1025 | Semper Fidelis | Sousa |
| 1213 | So Long Mother | Van Alstyne |
| 1242 | When You Come Back | Frey |

WALTZES

| | | |
|------|--------------------|----------|
| 866 | Blue Danube | Strauss |
| 683 | Cecile | McKee |
| 1064 | Lysistrata | Lincke |
| 1248 | Maytime | Romberg |
| 831 | Nights of Gladness | Ancliffe |
| 606 | Rosine | Lincke |
| 565 | Silvery Brook | Braham |

PRICE LIST

| Roll No. | Price | Roll No. | Price | Roll No. | Price |
|----------|--------|----------|--------|-----------|--------|
| 0 | \$3.75 | 41 | \$3.00 | 82 | \$4.00 |
| 1 | 3.75 | 42 | 5.75 | 83 | 3.00 |
| 2 | 4.00 | 43 | 3.00 | 84 | 4.00 |
| 3 | 4.00 | 44 | 5.00 | 85 | 4.75 |
| 4 | 4.50 | 45 | 3.00 | 86 | 4.75 |
| 5 | 3.75 | 46 | 4.75 | 87 | 4.00 |
| 6 | 3.75 | 47 | 3.00 | 88 | 4.00 |
| 7 | 3.75 | 48 | 4.75 | 89 | 7.00 |
| 8 | 4.50 | 49 | 3.00 | 90 | 3.75 |
| 9 | 4.75 | 50 | 4.00 | 91 | 5.00 |
| 10 | 3.75 | 51 | 5.00 | 92 | 4.50 |
| 11 | 7.00 | 52 | 4.00 | 93 | 4.00 |
| 12 | 6.25 | 53 | 3.00 | 94 | 4.00 |
| 13 | 5.00 | 54 | 4.50 | 95 | 7.25 |
| 14 | 4.50 | 55 | 3.00 | 96 | 9.25 |
| 15 | 4.50 | 56 | 6.00 | 97 | 6.00 |
| 16 | 4.00 | 57 | 6.75 | 98 | 5.25 |
| 17 | 3.75 | 58 | 3.75 | 99 | 5.00 |
| 18 | 4.75 | 59 | 4.50 | 100 | 4.00 |
| 19 | 4.00 | 60 | 5.25 | 101 | 4.00 |
| 20 | 5.25 | 61 | 4.50 | 102 | 4.00 |
| 21 | 3.75 | 62 | 4.50 | 103 | 4.00 |
| 22 | 4.50 | 63 | 5.00 | 104 | 7.50 |
| 23 | 4.00 | 64 | 4.00 | 105 | 6.75 |
| 24 | 4.75 | 65 | 4.75 | 106 | 6.25 |
| 25 | 5.75 | 66 | 4.50 | 107 | 3.75 |
| 26 | 4.75 | 67 | 5.25 | 108 | 4.50 |
| 27 | 4.50 | 68 | 5.00 | 109 | 3.75 |
| 28 | 7.25 | 69 | 3.75 | 110 | 4.50 |
| 29 | 4.50 | 70 | 5.75 | 111 | 8.25 |
| 30 | 5.75 | 71 | 3.00 | 112 | 4.50 |
| 31 | 3.75 | 72 | 5.75 | 113 | 3.75 |
| 32 | 4.75 | 73 | 3.00 | 114 | 4.75 |
| 33 | 4.75 | 74 | 4.50 | 115 | 6.75 |
| 34 | 4.00 | 75 | 4.00 | 116 | 6.25 |
| 35 | 3.75 | 76 | 4.00 | 117 | 6.25 |
| 36 | 4.75 | 77 | 3.00 | 118 | 5.00 |
| 37 | 3.00 | 78 | 4.50 | 119 | 4.50 |
| 38 | 6.50 | 79 | 3.00 | 120 | 7.25 |
| 39 | 3.00 | 80 | 4.75 | 121 | 5.00 |
| 40 | 5.75 | 81 | 3.00 | 122 | 6.75 |

| Roll No. | Price |
|-----------|--------|
| I23 | \$7.75 |
| I24 | 4.50 |
| I25 | 7.00 |
| I26 | 4.75 |
| I27 | 8.25 |
| I28 | 4.00 |
| I29 | 6.75 |
| I30 | 10.00 |
| I31 | 5.75 |
| I32 | 5.75 |
| I33 | 3.75 |
| I34 | 6.00 |
| I35 | 6.00 |
| I36 | 6.00 |
| I37 | 3.00 |
| I38 | 5.00 |
| I39 | 3.00 |
| I40 | 4.75 |
| I41 | 3.00 |
| I42 | 6.25 |
| I43 | 4.00 |
| I44 | 5.25 |
| I45 | 3.00 |
| I46 | 4.00 |
| I47 | 3.00 |
| I48 | 4.00 |
| I49 | 3.00 |
| I50 | 8.25 |
| I51 | 3.00 |
| I52 | 8.00 |
| I53 | 3.00 |
| I54 | 7.75 |
| I55 | 3.00 |
| I56 | 6.25 |
| I57 | 3.00 |
| I58 | 6.25 |
| I59 | 3.00 |
| I60 | 5.25 |
| I61 | 3.00 |
| I62 | 4.50 |
| I63 | 3.00 |
| I64 | 5.00 |
| I65 | 3.00 |
| I66 | 4.50 |
| I67 | 3.00 |
| I68 | 4.00 |

| Roll No. | Price |
|------------|--------|
| I69 | \$3.00 |
| I70A | 9.00 |
| I70B | 8.25 |
| I70C | 7.75 |
| I70D | 8.00 |
| I70E | 8.00 |
| I70F | 6.00 |
| I70G | 7.00 |
| I70H | 6.00 |
| I71 | 3.00 |
| I72 | 8.00 |
| I73 | 3.00 |
| I74 | 5.75 |
| I75 | 3.00 |
| I76 | 6.00 |
| I77 | 3.00 |
| I78 | 8.25 |
| I79 | 7.00 |
| I80 | 4.50 |
| I81 | 4.00 |
| I82 | 4.75 |
| I83 | 4.50 |
| I84 | 4.00 |
| I85 | 4.75 |
| I86 | 7.50 |
| I87 | 3.00 |
| I88 | 10.00 |
| I89 | 3.00 |
| I90 | 5.75 |
| I91 | 4.00 |
| I92 | 5.00 |
| I93 | 3.00 |
| I94 | 6.00 |
| I95 | 3.00 |
| I96 | 6.50 |
| I97 | 3.00 |
| I98 | 5.00 |
| I99 | 3.00 |
| 200 | 4.75 |
| 201 | 3.00 |
| 202 | 4.50 |
| 203 | 3.00 |
| 204 | 4.50 |
| 205 | 3.00 |
| 206 | 5.25 |
| 207 | 4.50 |

| Roll No. | Price |
|-----------|--------|
| 208 | \$4.00 |
| 209 | 5.00 |
| 210 | 7.00 |
| 211 | 4.50 |
| 212 | 6.75 |
| 213 | 5.25 |
| 214 | 4.00 |
| 215 | 6.75 |
| 216 | 6.25 |
| 217 | 3.75 |
| 218 | 4.75 |
| 219 | 4.00 |
| 220 | 4.50 |
| 221 | 3.75 |
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| 238 | 6.25 |
| 239 | 4.50 |
| 240 | 6.00 |
| 241 | 3.75 |
| 242 | 4.00 |
| 243 | 3.75 |
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| 245 | 3.75 |
| 246 | 4.00 |
| 247 | 3.75 |
| 248 | 6.75 |
| 249 | 5.00 |
| 250 | 5.75 |
| 251 | 4.00 |
| 252 | 5.75 |
| 253 | 6.00 |

| Roll No. | Price |
|-----------|--------|
| 254 | \$4.50 |
| 255 | 4.00 |
| 256 | 5.00 |
| 257 | 4.75 |
| 258 | 5.00 |
| 259 | 8.00 |
| 260 | 4.00 |
| 261 | 6.25 |
| 262 | 4.50 |
| 263 | 5.75 |
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| 265 | 6.25 |
| 266 | 4.00 |
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| 269 | 3.75 |
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| 275 | 4.00 |
| 276 | 8.25 |
| 277 | 4.50 |
| 278 | 4.00 |
| 279 | 4.50 |
| 280 | 4.75 |
| 281 | 5.75 |
| 282 | 5.25 |
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| 288 | 5.00 |
| 289 | 6.00 |
| 290 | 8.25 |
| 291 | 4.50 |
| 292 | 14.50 |
| 293 | 6.00 |
| 294 | 4.75 |
| 295 | 4.00 |
| 296 | 4.00 |
| 297 | 3.00 |
| 298 | 4.50 |
| 299 | 4.00 |

| Roll No. | Price |
|-----------|--------|
| 300 | \$5.00 |
| 301 | 4.00 |
| 302 | 5.00 |
| 303 | 5.00 |
| 304 | 5.00 |
| 305 | 5.75 |
| 306 | 3.75 |
| 307 | 7.00 |
| 308 | 3.75 |
| 309 | 3.75 |
| 310 | 5.00 |
| 312 | 4.00 |
| 314 | 4.00 |
| 315 | 3.75 |
| 316 | 4.00 |
| 317 | 4.00 |
| 318 | 4.50 |
| 319 | 3.00 |
| 320 | 4.00 |
| 321 | 5.25 |
| 322 | 5.00 |
| 323 | 4.00 |
| 324 | 5.75 |
| 325 | 3.75 |
| 326 | 5.25 |
| 327 | 3.75 |
| 328 | 3.75 |
| 329 | 4.75 |
| 330 | 5.00 |
| 331 | 4.75 |
| 332 | 4.00 |
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| 334 | 4.75 |
| 335 | 3.00 |
| 336 | 4.50 |
| 337 | 3.75 |
| 338 | 4.50 |
| 339 | 3.75 |
| 340 | 7.00 |
| 341 | 4.00 |
| 342 | 5.75 |
| 343 | 4.50 |
| 344 | 4.50 |
| 345 | 3.75 |
| 346 | 8.25 |
| 347 | 4.00 |

| Roll No. | Price |
|-----------|--------|
| 348 | \$5.00 |
| 349 | 3.75 |
| 350 | 5.75 |
| 351 | 4.00 |
| 352 | 5.25 |
| 353 | 5.00 |
| 354 | 4.50 |
| 355 | 4.00 |
| 356 | 4.75 |
| 357 | 4.00 |
| 358 | 4.00 |
| 359 | 3.75 |
| 360 | 6.00 |
| 361 | 4.75 |
| 362 | 5.00 |
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| 377 | 3.00 |
| 378 | 5.25 |
| 379 | 4.75 |
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| 381 | 4.50 |
| 382 | 4.75 |
| 383 | 4.75 |
| 384 | 5.25 |
| 385 | 4.00 |
| 386 | 3.75 |
| 387 | 6.75 |
| 388 | 3.75 |
| 389 | 5.25 |
| 390 | 5.25 |
| 391 | 4.50 |
| 392 | 3.75 |
| 393 | 4.50 |

| Roll No. | Price |
|---------------|--------|
| 394 | \$8.00 |
| 395 | 8.25 |
| 396 | 3.75 |
| 397 | 6.50 |
| 398 | 5.00 |
| 399 | 5.00 |
| 400 | 4.75 |
| 401 | 7.25 |
| 402 | 4.50 |
| 403 | 3.00 |
| 404 | 5.00 |
| 405 | 6.00 |
| 406 | 4.75 |
| 407 | 3.00 |
| 408 | 4.50 |
| 409 | 3.00 |
| 410 | 4.75 |
| 411 | 3.00 |
| 412 | 4.75 |
| 413 | 3.00 |
| 414 | 9.25 |
| 415 | 3.00 |
| 416 | 9.00 |
| 417 | 3.00 |
| 418 | 9.25 |
| 419 | 3.00 |
| 420 | 5.25 |
| 421 | 3.00 |
| 422 | 10.00 |
| 423 | 3.00 |
| 424 | 5.00 |
| 425 | 3.00 |
| 426 | 8.25 |
| 427 | 3.00 |
| 428 | 3.75 |
| 429 | 3.00 |
| 430 | 4.00 |
| 431 | 3.00 |
| 432 | 3.75 |
| 433 | 3.00 |
| 434 | 4.50 |
| 435 | 3.00 |
| 436 | 4.00 |
| 437 | 3.00 |
| 438 | 8.25 |
| 439 | 3.00 |

| Roll No. | Price |
|---------------|--------|
| 440 | \$6.00 |
| 441 | 7.00 |
| 442 | 4.00 |
| 443 | 4.50 |
| 444 | 5.75 |
| 445 | 3.75 |
| 446 | 4.50 |
| 447 | 4.00 |
| 448 | 3.75 |
| 449 | 8.00 |
| 450 | 4.00 |
| 451 | 3.00 |
| 452 | 8.25 |
| 453 | 3.00 |
| 454 | 8.00 |
| 455 | 3.00 |
| 456 | 7.00 |
| 457 | 3.00 |
| 458 | 6.75 |
| 459 | 3.00 |
| 460 | 5.75 |
| 461 | 3.00 |
| 462 | 4.75 |
| 463 | 3.00 |
| 464 | 3.75 |
| 465 | 3.00 |
| 466 | 5.00 |
| 467 | 3.00 |
| 468 | 5.25 |
| 469 | 3.00 |
| 470 | 5.25 |
| 471 | 3.00 |
| 472 | 4.75 |
| 473 | 3.00 |
| 474 | 4.75 |
| 475 | 3.00 |
| 476 | 4.75 |
| 477 | 3.00 |
| 478 | 4.75 |
| 479 | 3.00 |
| 480 | 3.00 |
| 481 | 3.00 |
| 482 | 4.50 |
| 483 | 6.75 |
| 484 | 3.75 |
| 485 | 4.00 |

| Roll No. | Price |
|---------------|--------|
| 486 | \$4.50 |
| 487 | 5.25 |
| 488 | 5.75 |
| 489 | 4.00 |
| 490 | 4.75 |
| 491 | 4.50 |
| 492 | 3.75 |
| 493 | 4.50 |
| 494 | 4.00 |
| 495 | 6.25 |
| 496 | 4.75 |
| 497 | 5.00 |
| 498 | 3.75 |
| 499 | 3.00 |
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| 501 | 4.00 |
| 502 | 4.50 |
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| 506 | 5.00 |
| 507 | 3.75 |
| 508 | 4.75 |
| 509 | 5.25 |
| 510 | 6.50 |
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| 512 | 5.25 |
| 513 | 4.00 |
| 514 | 4.75 |
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| 522 | 5.25 |
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| 527 | 3.75 |
| 528 | 4.50 |
| 529 | 4.75 |
| 530 | 5.00 |
| 531 | 4.50 |

| Roll No. | Price |
|-----------|--------|
| 532 | \$4.75 |
| 533 | 4.50 |
| 534 | 4.50 |
| 535 | 3.75 |
| 536 | 3.75 |
| 537 | 4.75 |
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| 539 | 4.00 |
| 540 | 4.75 |
| 541 | 4.75 |
| 542 | 5.25 |
| 543 | 7.00 |
| 545 | 4.50 |
| 546 | 4.50 |
| 547 | 7.50 |
| 548 | 4.00 |
| 549 | 6.75 |
| 550 | 6.00 |
| 551 | 5.00 |
| 552 | 4.50 |
| 553 | 3.00 |
| 554 | 6.00 |
| 555 | 4.00 |
| 556 | 4.50 |
| 557 | 4.00 |
| 558 | 5.00 |
| 559 | 7.50 |
| 560 | 5.25 |
| 561 | 3.00 |
| 562 | 5.00 |
| 563 | 3.00 |
| 564 | 5.25 |
| 565 | 4.50 |
| 566 | 6.75 |
| 567 | 4.00 |
| 568 | 4.50 |
| 569 | 4.00 |
| 570 | 5.25 |
| 571 | 6.00 |
| 572 | 5.25 |
| 573 | 5.00 |
| 574 | 4.00 |
| 575 | 4.50 |
| 576 | 4.00 |
| 577 | 3.75 |
| 578 | 3.75 |

| Roll No. | Price |
|-----------|--------|
| 579 | \$4.00 |
| 580 | 4.00 |
| 581 | 5.00 |
| 582 | 4.00 |
| 583 | 4.50 |
| 584 | 4.00 |
| 585 | 7.50 |
| 586 | 4.00 |
| 587 | 8.25 |
| 588 | 5.00 |
| 589 | 5.25 |
| 590 | 4.00 |
| 591 | 5.75 |
| 592 | 4.50 |
| 593 | 7.50 |
| 594 | 3.75 |
| 595 | 3.00 |
| 596 | 4.00 |
| 597 | 3.00 |
| 598 | 5.00 |
| 599 | 6.25 |
| 601 | 4.00 |
| 603 | 5.00 |
| 604 | 5.00 |
| 605 | 5.25 |
| 606 | 3.75 |
| 607 | 4.50 |
| 608 | 5.00 |
| 609 | 5.25 |
| 611 | 6.25 |
| 612 | 4.00 |
| 613 | 8.00 |
| 614 | 4.50 |
| 615 | 4.50 |
| 616 | 5.00 |
| 617 | 7.25 |
| 618 | 3.75 |
| 619 | 4.00 |
| 620 | 4.00 |
| 621 | 3.75 |
| 622 | 4.50 |
| 623 | 3.75 |
| 624 | 5.00 |
| 625 | 6.00 |
| 626 | 9.50 |
| 627 | 5.75 |

| Roll No. | Price |
|-----------|--------|
| 628 | \$7.25 |
| 629 | 6.50 |
| 630 | 10.00 |
| 631 | 3.75 |
| 632 | 7.25 |
| 633 | 4.50 |
| 634 | 3.75 |
| 635 | 4.75 |
| 636 | 4.50 |
| 637 | 4.00 |
| 638 | 9.00 |
| 639 | 3.75 |
| 640 | 4.75 |
| 641 | 4.00 |
| 642 | 4.75 |
| 643 | 4.00 |
| 645 | 4.00 |
| 647 | 3.75 |
| 648 | 4.00 |
| 649 | 5.00 |
| 650 | 4.50 |
| 651 | 8.50 |
| 652 | 6.75 |
| 653 | 4.75 |
| 654 | 4.75 |
| 655 | 4.00 |
| 656 | 6.75 |
| 657 | 8.00 |
| 658 | 4.00 |
| 659 | 5.25 |
| 660 | 4.75 |
| 661 | 5.00 |
| 662 | 6.00 |
| 663 | 5.00 |
| 664 | 4.75 |
| 665 | 5.00 |
| 666 | 5.00 |
| 667 | 5.75 |
| 668 | 3.75 |
| 669 | 4.75 |
| 670 | 5.75 |
| 671 | 5.25 |
| 672 | 4.00 |
| 673 | 4.75 |
| 674 | 3.75 |
| 675 | 4.75 |

| Roll No. | Price | Roll No. | Price | Roll No. | Price |
|-----------|--------|-----------|--------|-----------|--------|
| 676 | \$7.25 | 724 | \$4.75 | 770 | \$4.00 |
| 677 | 3.75 | 725 | 4.00 | 771 | 4.50 |
| 678 | 8.00 | 726 | 3.75 | 772 | 4.50 |
| 679 | 4.50 | 727 | 5.00 | 773 | 4.00 |
| 680 | 3.75 | 728 | 4.00 | 774 | 4.50 |
| 681 | 4.75 | 729 | 5.25 | 775 | 4.00 |
| 682 | 3.75 | 730 | 5.00 | 776 | 3.00 |
| 683 | 5.00 | 731 | 4.00 | 777 | 4.75 |
| 684 | 4.00 | 732 | 4.00 | 778 | 4.75 |
| 686 | 4.50 | 733 | 4.75 | 779 | 5.00 |
| 687 | 4.00 | 734 | 4.50 | 780 | 4.75 |
| 688 | 4.00 | 735 | 3.75 | 781 | 4.00 |
| 689 | 5.00 | 736 | 3.75 | 782 | 4.75 |
| 690 | 4.00 | 737 | 5.00 | 783 | 4.50 |
| 691 | 6.00 | 738 | 4.75 | 784 | 4.00 |
| 692 | 4.75 | 739 | 3.00 | 785 | 4.75 |
| 694 | 5.00 | 740 | 5.25 | 786 | 3.75 |
| 695 | 5.25 | 741 | 4.00 | 787 | 4.00 |
| 696 | 3.75 | 742 | 4.50 | 788 | 9.00 |
| 697 | 4.50 | 743 | 4.75 | 789 | 4.50 |
| 698 | 6.00 | 744 | 5.00 | 790 | 8.00 |
| 699 | 6.25 | 745 | 3.75 | 791 | 5.25 |
| 700 | 5.00 | 746 | 4.00 | 792 | 10.25 |
| 701 | 6.25 | 747 | 6.25 | 793 | 4.75 |
| 702 | 3.75 | 748 | 4.50 | 794 | 9.00 |
| 703 | 8.25 | 749 | 5.25 | 795 | 4.00 |
| 704 | 5.25 | 750 | 4.75 | 796 | 4.75 |
| 705 | 7.00 | 751 | 5.25 | 797 | 4.75 |
| 706 | 4.50 | 752 | 4.00 | 798 | 3.00 |
| 707 | 4.00 | 753 | 4.50 | 799 | 3.75 |
| 708 | 5.25 | 754 | 6.00 | 800 | 7.25 |
| 709 | 4.75 | 755 | 5.00 | 801 | 3.75 |
| 710 | 4.50 | 756 | 3.75 | 803 | 5.00 |
| 711 | 6.00 | 757 | 6.25 | 805 | 4.00 |
| 712 | 4.75 | 758 | 4.75 | 807 | 4.50 |
| 713 | 5.25 | 759 | 5.25 | 808 | 4.75 |
| 714 | 5.75 | 760 | 5.00 | 809 | 4.75 |
| 715 | 5.25 | 761 | 5.25 | 810 | 3.75 |
| 716 | 4.50 | 762 | 4.00 | 811 | 3.75 |
| 717 | 4.00 | 763 | 3.75 | 812 | 6.25 |
| 718 | 6.00 | 764 | 5.75 | 813 | 5.00 |
| 719 | 4.00 | 765 | 4.00 | 814 | 4.50 |
| 720 | 4.00 | 766 | 7.50 | 815 | 5.75 |
| 721 | 4.00 | 767 | 5.00 | 816 | 3.75 |
| 722 | 6.75 | 768 | 4.50 | 817 | 5.00 |
| 723 | 6.75 | 769 | 4.25 | 818 | 4.50 |

| Roll No. | Price |
|---------------|--------|
| 819 | \$7.00 |
| 820 | 4.00 |
| 821 | 7.50 |
| 822 | 3.75 |
| 823 | 6.25 |
| 824 | 3.75 |
| 825 | 5.25 |
| 826 | 3.75 |
| 827 | 4.00 |
| 828 | 6.00 |
| 829 | 5.25 |
| 830 | 4.50 |
| 831 | 5.25 |
| 832 | 4.75 |
| 833 | 6.75 |
| 834 | 4.00 |
| 835 | 4.50 |
| 836 | 5.75 |
| 837 | 5.75 |
| 838 | 3.75 |
| 839 | 4.00 |
| 840 | 3.75 |
| 841 | 6.00 |
| 842 | 4.75 |
| 843 | 4.00 |
| 844 | 4.00 |
| 845 | 6.25 |
| 846 | 7.25 |
| 847 | 5.25 |
| 848 | 4.50 |
| 849 | 8.25 |
| 850 | 6.00 |
| 851 | 4.00 |
| 852 | 4.75 |
| 853 | 8.25 |
| 854 | 4.00 |
| 855 | 3.75 |
| 856 | 4.50 |
| 857 | 6.75 |
| 858 | 4.00 |
| 859 | 4.75 |
| 860 | 4.50 |
| 861 | 3.00 |
| 862 | 4.50 |
| 863 | 9.75 |
| 864 | 4.50 |

| Roll No. | Price |
|---------------|--------|
| 865 | \$8.25 |
| 866 | 3.75 |
| 867 | 6.25 |
| 868 | 3.75 |
| 869 | 6.25 |
| 870 | 4.50 |
| 871 | 7.00 |
| 872 | 4.50 |
| 873 | 6.00 |
| 874 | 4.50 |
| 875 | 7.50 |
| 876 | 4.00 |
| 877 | 6.75 |
| 878 | 4.75 |
| 879 | 6.25 |
| 880 | 4.00 |
| 881 | 4.00 |
| 882 | 4.00 |
| 883 | 5.00 |
| 884 | 4.00 |
| 885 | 5.75 |
| 886 | 5.00 |
| 887 | 8.25 |
| 889 | 7.00 |
| 890 | 4.75 |
| 891 | 6.00 |
| 892 | 4.00 |
| 893 | 3.75 |
| 894 | 4.75 |
| 895 | 4.75 |
| 896 | 4.50 |
| 897 | 7.00 |
| 898 | 4.75 |
| 900 | 4.50 |
| 902 | 8.00 |
| 903 | 7.50 |
| 904 | 8.75 |
| 905 | 7.50 |
| 906 | 7.00 |
| 907 | 4.50 |
| 908 | 6.50 |
| 909 | 4.00 |
| 910 | 9.00 |
| 911 | 5.75 |
| 912 | 4.50 |
| 913 | 8.00 |

| Roll No. | Price |
|---------------|--------|
| 914 | \$4.00 |
| 915 | 4.00 |
| 916 | 4.75 |
| 917 | 7.25 |
| 918 | 4.75 |
| 919 | 4.50 |
| 920 | 3.00 |
| 921 | 4.00 |
| 922 | 4.00 |
| 923 | 4.75 |
| 924 | 5.00 |
| 926 | 3.00 |
| 927 | 4.00 |
| 928 | 4.00 |
| 929 | 4.75 |
| 930 | 4.50 |
| 931 | 4.00 |
| 932 | 4.50 |
| 933 | 4.50 |
| 934 | 7.00 |
| 935 | 6.25 |
| 936 | 7.00 |
| 937 | 5.25 |
| 938 | 5.25 |
| 939 | 8.50 |
| 940 | 7.00 |
| 941 | 5.00 |
| 942 | 6.00 |
| 943 | 8.00 |
| 944 | 4.75 |
| 945 | 4.00 |
| 946 | 4.50 |
| 947 | 4.00 |
| 948 | 7.25 |
| 949 | 8.00 |
| 950 | 5.00 |
| 951 | 3.75 |
| 952 | 4.00 |
| 953 | 4.75 |
| 954 | 4.00 |
| 955 | 4.50 |
| 956 | 4.50 |
| 957 | 3.75 |
| 958 | 6.75 |
| 959 | 3.75 |
| 960 | 4.00 |

| Roll No. | Price |
|------------|--------|
| 961 | \$4.75 |
| 962 | 5.00 |
| 963 | 4.00 |
| 964 | 6.25 |
| 965 | 4.00 |
| 966 | 3.75 |
| 967 | 4.00 |
| 968 | 4.75 |
| 969 | 5.25 |
| 970 | 4.50 |
| 971 | 4.75 |
| 972 | 4.00 |
| 974 | 9.50 |
| 976 | 6.25 |
| 977 | 4.75 |
| 978 | 3.75 |
| 979 | 3.75 |
| 980 | 7.75 |
| 981 | 4.25 |
| 982 | 5.00 |
| 983 | 4.50 |
| 984 | 4.00 |
| 985 | 4.00 |
| 986 | 4.50 |
| 987 | 5.25 |
| 988 | 7.25 |
| 989 | 4.00 |
| 990 | 3.75 |
| 991 | 4.50 |
| 992 | 5.75 |
| 993 | 4.75 |
| 994 | 6.00 |
| 995 | 5.75 |
| 996 | 5.75 |
| 997 | 5.75 |
| 998 | 4.75 |
| 999 | 4.50 |
| I001 | 4.75 |
| I002 | 6.25 |
| I003 | 4.75 |
| I004 | 4.75 |
| I005 | 4.50 |
| I006 | 3.75 |
| I007 | 4.50 |
| I008 | 4.00 |
| I009 | 3.75 |

| Roll No. | Price |
|------------|--------|
| I010 | \$4.50 |
| I011 | 4.00 |
| I012 | 4.50 |
| I013 | 4.50 |
| I014 | 4.50 |
| I015 | 4.50 |
| I016 | 4.50 |
| I017 | 3.75 |
| I018 | 3.75 |
| I019 | 4.00 |
| I020 | 3.75 |
| I021 | 4.50 |
| I022 | 6.25 |
| I023 | 3.75 |
| I024 | 3.75 |
| I025 | 4.00 |
| I026 | 3.75 |
| I027 | 6.25 |
| I028 | 4.50 |
| I029 | 4.75 |
| I030 | 4.50 |
| I031 | 5.00 |
| I032 | 4.50 |
| I033 | 4.50 |
| I034 | 4.00 |
| I035 | 4.00 |
| I036 | 4.50 |
| I037 | 5.25 |
| I038 | 5.25 |
| I039 | 4.25 |
| I040 | 4.00 |
| I041 | 4.00 |
| I042 | 5.25 |
| I043 | 3.75 |
| I044 | 3.75 |
| I045 | 6.75 |
| I046 | 5.25 |
| I047 | 5.75 |
| I048 | 5.25 |
| I049 | 3.75 |
| I050 | 6.25 |
| I051 | 8.00 |
| I052 | 7.50 |
| I053 | 4.75 |
| I054 | 4.75 |
| I055 | 4.50 |

| Roll No. | Price |
|------------|--------|
| I056 | \$5.25 |
| I057 | 4.00 |
| I058 | 8.25 |
| I059 | 5.00 |
| I061 | 5.25 |
| I062 | 6.25 |
| I063 | 3.75 |
| I064 | 6.00 |
| I065 | 5.25 |
| I066 | 3.75 |
| I067 | 4.50 |
| I068 | 12.50 |
| I070 | 5.75 |
| I071 | 3.75 |
| I072 | 4.50 |
| I074 | 5.00 |
| I075 | 3.75 |
| I076 | 4.50 |
| I077 | 4.00 |
| I078 | 4.25 |
| I079 | 4.00 |
| I080 | 8.00 |
| I081 | 8.50 |
| I082 | 9.75 |
| I083 | 4.75 |
| I084 | 4.75 |
| I085 | 4.75 |
| I086 | 5.00 |
| I087 | 6.25 |
| I088 | 4.50 |
| I089 | 4.50 |
| I090 | 4.00 |
| I091 | 5.25 |
| I092 | 6.75 |
| I093 | 5.25 |
| I094 | 4.75 |
| I095 | 6.00 |
| I096 | 3.00 |
| I097 | 8.00 |
| I098 | 4.00 |
| I099 | 4.75 |
| I100 | 4.75 |
| I101 | 5.00 |
| I102 | 5.75 |
| I103 | 3.75 |
| I104 | 6.25 |

| Roll No. | Price |
|------------|--------|
| I105 | \$4.25 |
| I106 | 4.75 |
| I107 | 4.50 |
| I108 | 4.50 |
| I109 | 4.50 |
| I110 | 8.25 |
| I111 | 4.75 |
| I112 | 4.75 |
| I113 | 6.75 |
| I114 | 7.00 |
| I115 | 6.75 |
| I116 | 4.00 |
| I117 | 5.75 |
| I118 | 6.75 |
| I119 | 5.25 |
| I120 | 4.00 |
| I121 | 5.00 |
| I122 | 5.75 |
| I124 | 4.50 |
| I125 | 4.00 |
| I126 | 4.75 |
| I127 | 3.75 |
| I128 | 7.50 |
| I130 | 4.50 |
| I132 | 4.50 |
| I133 | 4.00 |

| Roll No. | Price |
|------------|--------|
| I134 | \$3.75 |
| I135 | 4.75 |
| I136 | 4.00 |
| I138 | 5.00 |
| I139 | 4.25 |
| I140 | 5.00 |
| I141 | 7.00 |
| I142 | 6.00 |
| I143 | 4.75 |
| I145 | 4.00 |
| I146 | 6.25 |
| I147 | 4.50 |
| I148 | 5.25 |
| I152 | 6.00 |
| I154 | 3.75 |
| I155 | 4.50 |
| I158 | 5.00 |
| I159 | 5.00 |
| I160 | 5.75 |
| I161 | 8.25 |
| I162 | 4.75 |
| I163 | 4.00 |
| I165 | 4.75 |
| I167 | 4.75 |
| I169 | 5.00 |
| I170 | 4.75 |

| Roll No. | Price |
|------------|--------|
| I171 | \$4.50 |
| I172 | 8.25 |
| I173 | 6.25 |
| I177 | 6.00 |
| I183 | 4.50 |
| I184 | 4.25 |
| I187 | 8.25 |
| I189 | 5.00 |
| I191 | 3.75 |
| I192 | 5.00 |
| I195 | 3.75 |
| I208 | 6.75 |
| I209 | 4.00 |
| I212 | 4.50 |
| I213 | 3.75 |
| I214 | 4.00 |
| I215 | 4.00 |
| I230 | 8.50 |
| I237 | 4.00 |
| I238 | 4.50 |
| I239 | 3.75 |
| I242 | 5.25 |
| I248 | 4.00 |
| I271 | 8.25 |
| I272 | 4.50 |
| I276 | 4.50 |

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